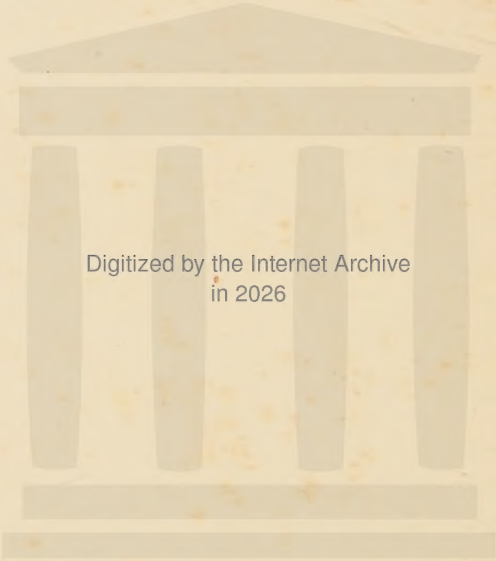
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MODERN PAINTERS

INDEX, ETC.

"Accuse me not
Of arrogance, ...
If, having walked with Nature,
And offered, far as frailty would allow,
My heart a daily sacrifice to Truth,
I now affirm of Nature and of Truth,
Whom I have served, that their Divinity
Revolts, offended at the ways of men,
Philosophers, who, though the human soul
Be of a thousand faculties composed,
And twice ten thousand interests, do yet prize
This soul, and the transcendent universe,
No more than as a mirror that reflects
To proud Self-love her own intelligence."

WORDSWORTH

Modern Painters

Vol. VI

By

John Ruskin

London: George Allen

November 1904
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PREFATORY NOTE

TO THE COMPLETE EDITION OF 1888.*

THE present volume, though issued with Mr. Ruskin's sanction, has been compiled without reference to him, and he is, therefore, in no way responsible for it.

The references used in the index will be found equally applicable to all the editions of the different volumes of the work. The old index hitherto contained in the fifth volume of "Modern Painters," is omitted from the "Complete Edition," but embodied in the present index, though not always under quite the same headings.

No pains have been spared to make the following pages correct, complete, and serviceable; worthy, in fact, of the book to which they refer. In a work of this character, however, it is almost impossible that some errors and omissions should not have escaped the compiler, who will, therefore, be glad to receive any corrections which may come under the notice of persons using this volume.

A bibliography of "Modern Painters," and a collation of the main differences between the various editions, are placed at the end of the volume, and will, it is believed, be valued by collectors and students of Mr. Ruskin's works.

* Note to 1897 edition. This index has been slightly revised for this edition.

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GENERAL INDEX

ABBREVIATIONS

The references in this Index are double: first, to volume and page; secondly, to Part, Chapter, and paragraph, and in the case of Vols. I. and II. to Part, Section, Chapter, and paragraph. Thus, II. 200; iii. 2. 4. 16 refers to Vol. II. p. 200; Part iii. Section 2. Chapter 4. § 16; and III. 270; iv. 16. 33 to Vol. III. p. 270; Part iv. Chapter 16. § 33.

A few abbreviations almost explain themselves. Thus, (om. ed. 1. 2), after a reference, means "omitted in editions 1 and 2;" F. A. *n*, "note to *Frondes Agrestes*;" C. E., "*Cæli Enarrant*;" I. M. S., "*In Montibus Sanctis*," etc., etc.

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,, xxxii. 4—"God . . . just and right is He," V. 223 ; ix. 1. 13.

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,, v. 27—(Gehazi) "leper white as snow," IV. 55; v. 3. 24.
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,, xxiii. 18—"Let no man move his bones," III. 171; iv. 12. 11.
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,, v. 21—"Afraid of destruction when it cometh," IV. 335; v. 8. 26.
,, xi. 7—"By searching find out God . . . perfection," IV. 89; v. 6. 7.
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Acro-Corinth	cirrus clouds in tree	Finden's Bible	I. 235; ii. 3. 2. 10
Æsacus and Hesperie		Large picture	I. 417; ii. 6. 1. 15 (*ib.*)
„ „	heroic foliage	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)

* Most of the works in the above list will be found to come under one or other of the following heads:—

ACADEMY AND OTHER LARGE PICTURES. *See s.* Æsacus, Apollo and Python, Approach to Venice, Bamborough, Battle of Nile, Carthage, Childe Harold, Chryses' Prayer, Cicero's Villa, Coniston Fells, Crossing

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Æsacus and Hesperie	solemnity; effect of Italy	Lib. Stud.	I. 137; ii. 1. 7. 42 (*ib.*)
,, ,,	foliage	,, ,,	I. 424 *n*; ii. 6. 1. 24 *n* (*ib.*)
,, ,,		,, ,,	II. 173; iii. 2. 2. 22
,, ,,		,, ,,	V. 365–6; ix. 11. 29
Alnwick	very fine	England and Wales, 9	I. 134; ii. 1. 7. 39 (om. ed. 1, 2)
,,	effect of light	,, ,,	I. 285; ii. 3. 5. 2.
Alps at Daybreak	chiaroscuro	Rogers' Poems, p. 192	I. 195; ii. 2. 3. 13

the Brook, Daphne and Leucippus, Deluge, Departure of Regulus, Egypt Tenth Plague, Fire at Sea, Flight into Egypt, Fountain of Fallacy, Giudecca, Glaucus and Scylla, Golden Boughs, Greenwich Hospital, Hannibal crossing the Alps, Hero and Leander, Hesperides, Houses of Parliament, Italy (Ancient and Modern), Ivy Bridge, Juliet and her Nurse, Lake Avernus, Lincoln Cathedral, Llanberis, Malmesbury, Mercury and Argus, Murano, Napoleon, Narcissus and Echo, Nelson's Death, Old Téméraire, Ostend, Palestrina, Peterborough Cathedral, Port Ruysdael, Rosenau, San Benedetto, Sea-piece, Shylock, Slave-ship, Snowstorm, Snowstorm Avalanche, etc., Sun of Venice, Tintern Abbey, Ulysses and Polyphemus, Venice, Walhalla, Waterloo, Whalers.

CAMPBELL'S POEMS. *See s.* At Summer Eve, Andes, Beech Tree's Petition, Hohenlinden, Last Man.

ENGLAND AND WALES. *See s.* Alnwick, Bedford, Blenheim, Bolton, Buckfastleigh, Carew, Colchester, Coventry, Cowes, Dartmouth Cove, Devonport, Dudley, Durham, Ely, Eton, Folkestone, Fowey, Gosport, Great Yarmouth, Hampton Court, Harlech, Kenilworth, Kilgarren, Langharne, Llanberis, Llanthony, Longships Lighthouse (Land's End), Lowestoft, Malvern, Nottingham, Oakhampton, Orford, Penmaen Mawr, Richmond, St. Michael's Mount, Salisbury, Saltash, Stonehenge, Tees, Trematon, Ulleswater, Upnor, Warwick, Winchelsea, Windsor. *And see below, s.* YORKSHIRE SERIES (WHITTAKER'S RICHMONDSHIRE).

FINDEN'S BIBLE. *See s.* Acro-Corinth, Assos, Babylon, Bethlehem, Corinth, Egypt, Engedi, Mount Lebanon, Pyramids, Sidon, Sinai, Solomon's Pools.

HAKEWELL'S ITALY. *See s.* Alps from Turin, Hakewell, Isola Bella.

KEEPSAKE. *See s.v. and s.* Arona, Chateau de la Belle Gabrielle, Florence, Marly.

LIBER STUDIORUM. *See s.v. and s.* Æsacus, Basle, Ben Arthur, Blair Athol, Bonneville, Chepstow, Dumblane, Dunstanborough, Egypt, English Castle, Farmyard, Grande Chartreuse, Greenwich, Grenoble, Hedging and Ditching, Holy Island, Interior of a Church, Jason, Juvenile Tricks, Inverary, Isis, Kirkstall Crypt, Lauffenbourg, Lindisfarne, Little Devil's Bridge, Lost Sailor, Marine Dabblers, Mer de Glace, Morpeth Tower, Peat Bog, Pembury Mill, Procris and Cephalus, Raglan, Rape of Europa, Rivaulx, Rizpah, St. Catherine's Hill (Guildford), St. Gothard, Solway

Turner, J. M. W. : *III. Works of, continued :*

Alps at Daybreak	rays of sun and clouds	Rogers' Poems,	I. 226 ; ii. 3. 1. 17
,, ,,	cirrus clouds and mist	,, ,,	I. 236–37 ; ii. 3. 2. 12
,, ,,	sunrise colours	,, ,,	I. 280 ; ii. 3. 4. 34 (ed. 1–4. 37)
,, ,,	effect of light	,, ,,	I. 283 ; ii. 3. 5. 2
,, ,,	mountains	,, ,,	I. 293 ; ii. 4. 2. 4
Alps from Turin		Hakewell's Italy	III. 134 ; iv. 10. 3
Amalfi	clouds	Rogers' Italy, p. 216	I. 253–54; ii. 3. 3. 21
Amboise (Chateau)	chiaroscuro	Rivers of France	I. 194 ; ii. 2 3. 13
Amboise	,,	,, ,,	*ib.* ; *ib.*
,,	,,	,, ,,	I. 285 ; ii. 3. 5. 2

Moss, Source of Arveron, Spenser's "Faërie Queen," Strawyard, Thún, Tyre, Via Mala, Watercress Gatherers, Watermill, Winchelsea, Young Anglers.

MILTON. *See s.v. and s.* Lycidas, Temptation on the Mountain.

RIVERS OF FRANCE. *See. s.v. and s.* Amboise (Chateau), Amboise, Beaugency, Blois (and Blois, Chateau), Candebec, Chaise de Gargantua, Chateau Gaillard, Clairmont, Clairmont and Mauves, Havre, Honfleur, Jumièges, Light-towers of the Hève, Loire, Mantes, Montjean, Orleans, Paris (Pont Neuf), Quillebœuf, Quillebœuf and Villequier, Rietz, Rouen, St. Cloud, St. Denis, St. Julien, Seine and Marne, Seine, Tours, Troyes, Vernon.

ROGERS' ITALY. *See s.v. and s.* Amalfi, Aosta, Bridge with Pines, Como, Farewell, Felucca, Galileo's Villa, Lake Albano, Lake of Geneva, Lucerne, Marengo, Paestum, Perugia, Ruins, St. Bernard, St. Maurice, Tell's Chapel, Venice.

ROGERS' POEMS. *See s.v. and s.* Alps at Daybreak, Boy of Egremond, Datur hora Quieti, Human Life, Jacqueline, Loch Lomond, Lodore, Pleasures of Memory, Rialto, St. Anne's Hill, St. Herbert's Isle, Sunset Behind Willows, Tornaro's Brow, Twilight, Voyage of Columbus.

SCOTT, SIR W. NOVELS. *See s.* Antiquary, Brienne, Chiefswood, Dunstaffnage, Fontainebleau, Fort Augustus, Glencoe, Piacenza, Rhymer's Glen, Tantallon, Venice. POEMS. *See s.* Armstrong's Tower, Caerlaverock, Derwentwater, Dryburgh, Jedburgh, Junction of Greta and Tees, Loch Achray, Loch Coriskin, Loch Katrine, Mayburgh, Melrose, Skiddaw.

VARIOUS DRAWINGS. *See s.* Baden, Bingen, Calais, Calder Bridge, Chamouni, Constance, Dazio Grande, Delphi, Faido Pass, Goldau, Hastings (battle of), Lucerne, Nemi, Oberwesel, Pas de Calais, Rheinfelden, Schaffhausen, Seckingen, Shipwreck studies, Sketches, Sunset, Swiss subjects, Swiss Wall-tower, Trossachs, Uri, Venice, Via Mala, Zurich, Zug.

YORKSHIRE SERIES (WHITTAKER'S RICHMONDSHIRE). *See s.* Aske Hall, Brignal, Hardraw, Heysham, Ingleborough, Junction of Greta and Tees, Kirkby Lonsdale, Richmond, Simmer Lake, Tees (Upper Fall), Wycliffe, Yorkshire, Zurich.

Turner, J. M. W.: *III. Works of, continued:*

Ancient Italy	*See below, s. Italy*		
Andes Coast	chiaroscuro	Campbell (pl. 2)	I. 195; ii. 2. 3. 13
			I. 274; ii. 3. 4. 23 (ed. 1–4. 26)
,, ,,	clouds	,, ,,	I. 279 *n*; ii. 3. 4. 32 *n* (ed. 1–4. 36)
,, ,,	mountains	,, ,,	I. 294; ii. 4. 2. 5
Antiquary	clouds and precipices	Scott	I. 280 *n*; ii. 3. 4. 32 (ed. 1–4. 36)
,,	storm scene	,,	I. 406 *n*; ii. 5. 3. 40 *n*
Aosta	mountains	Rogers' Italy	I. 294; ii. 4. 2. 5
Apollo and Python	colour of clouds	R.A., 1811	V. 345 *segq.*; ix. 11. 1 *segq.*
,, ,,		,, ,,	V. 347; ix. 11. 4
,, ,,		,, ,,	V. 356; ix. 11. 14
Apollo and Sibyl	*See below, s. Bay of Baiæ*		
Approach to Venice (from Fusina)	exquisite colour	R.A., 1844	I. 146; ii. 1. 7. 46 (om. ed. 1, 2)
Armstrong's Tower	chiaroscuro (shadows)	Scott	I. 188; ii. 2. 3. 5
Arona and St. Gothard	distant mountains	Keepsake, 1829	I. 300–1; ii. 4. 2. 14–15
Aske Hall	trees	Yorkshire	I. 417; ii. 6. 1. 15 (om. ed. 1, 2)
,, ,,	branch of tree	,,	V. 76–9; vi. 8. 11–12
Assos	twilight	Finden's Bible	I. 213 *n*; ii. 2. 5. 15. *n* (om. ed. 1, 2)
,,	effect of light	,, ,,	I. 285; ii. 3. 5. 2
At Summer Eve	chiaroscuro	Campbell (pl. 1)	I. 195; ii. 2. 3. 13
Babylon	clouds	Finden's Bible	I. 250; ii. 3. 3. 16
Baden		Nat. Gall.	V. vii; *pref.* 3
Bamborough	failure, over-detail		I. 144; ii. 1. 7. 45 (om. ed. 1, 2)
,,	breaking wave		I. 397; ii. 5. 3. 30 (om. ed. 1, 2)
Basle	unsatisfactory	Lib. Stud.	I. 134; ii. 1. 7. 40 (om. ed. 1, 2)
Battle of Nile		R.A., 1799	V. 329; ix. 10. 3.
Bay of Baiæ (with Apollo and the Sibyl)	crude colour, over-detail	R.A., 1823	I. 140; ii. 1. 7. 43 (om. ed. 1, 2)
,, ,,	foreground	,, ,,	I. 343; ii. 4. 4. 29
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,, ,,	foreground	,, ,,	V. 110; vi. 10. 20
,, ,,		,, ,,	V. 355; ix. 11. 12
			V. 363; ix. 11. 26
Beaugency	chiaroscuro	Rivers of France	I. 194; ii. 2. 3. 13
,,	,,	,, ,,	I. 283; ii. 3. 5. 2
Bedford	coarse and conventional	England and Wales	I. 134; ii. 1. 7. 39 (om. ed. 1, 2)
Beech-tree's petition	shadows	Campbell	I. 187–88; ii. 2. 3. 5
Ben Arthur	noble lines of hills	Lib. Stud.	I. [illegible]; ii. 1. 7. 39 (om. ed. 1, 2)
,, ,,	stones		IV. 326–27; v. 18. 11–12
Ben Lomond	clouds	Rogers' Poems, p. 203	I. 274; ii. 3. 4. 23 *See s. Loch Lomond*
Bethlehem	clouds	Finden's Bible	I. 275; ii. 3. 3. 26
Bingen	effect of light		I. 284; ii. 3. 5. 2
Blair Athol	trees	Lib. Stud.	I. 417; ii. 6. 1. 15 (om. ed. 1, 2)
Blenheim	effect of light	Eng. and Wales, 16	I. 284; ii. 3. 5. 2

Turner, J. M. W.: *III. Works of, continued:*

Blois	chiaroscuro	Rivers of France	I. 194; ii. 2. 3. 13
,, Chateau	,,	,, ,,	*ib.*; *ib.* and pl. 85
,, ,,	distance	,, ,,	I. 211 *n*; ii. 2. 5. 12 *n*
,, ,,	twilight	,, ,,	I. 213 *n*; ii. 2. 5. 15 *n* (om. ed. 1, 2)
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Bolton Abbey	trees	Eng. and Wales, 1	I. 417; ii. 6. 1. 15
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,, ,,	cliffs	,, ,,	III. 333–34; iv. 18. 13 (pl. 12)
,, ,,		,, ,,	IV. 233 *n*; v. 15. 30 *n*
,, ,,		,, ,,	IV. 262–63; v. 16. 30–2
Bonneville	foreground	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,,	colour	Allnutt's	I. 141; ii. 1. 7. 44 (om. ed. 1, 2)
,,	,,	Birmingham	,, ,,
Boy of Egremond	chiaroscuro	Rogers' Poems, p. 184	I. 195; ii. 2. 3. 13
,, ,,	torrent	,, ,,	I. 394; ii. 5. 3. 28
,, ,,		,, ,,	IV. 263; v. 16. 32
Bridge with pines		Rogers' Italy, p. 183	I. 139; ii. 1. 7. 43 (om. ed. 1, 2)
Brienne	chiaroscuro (shadows)	Scott	I. 188; ii. 2. 3. 5
,,	,,	,,	I. 195; ii. 2. 3. 13
Brignal Banks		Yorkshire	IV. 333–34; v. 18. 24
,, Church	trees	,,	I. 417–18; ii. 6. 1. 15 (om. ed. 1, 2)
Buckfastleigh	effect of light	Eng. and Wales, 4	I. 283; ii. 3. 5. 2
,,	kite-flying	,, ,,	IV. 15; v. 1. 17
Caerlaverock	luminous twilight	Scott's Poems, vol. 4	I. 213 *n*; ii. 2. 5. 15 *n* (om. ed. 1, 2)
,,	,, ,,	,, ,, ,,	I. 280; ii. 3. 4. 33 (ed. 1–4. 37)
Calais	effect of light		I. 285; ii. 3. 5. 2
Calder Bridge	quiet beauty	E. Bicknell	I. 141; ii. 1. 7. 44 (om. ed. 1, 2)
Caldron Snout Fall	effect of light		I. 284; ii. 3. 5. 2
Caligula's Bridge	"nonsense picture"	R.A., 1831	I. 139; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	,,	,, ,,	V. 363; ix. 11. 26
Carew Castle	effect of light	Eng. and Wales, 17	I. 284; ii. 3. 5. 2
Carthage (Building)	toy-boats in fore-ground	R.A., 1815	I. 33; i. 1. 7. 2
,, ,,	over-accumulation	,,	I. 138; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	bad in colour	,,	I. 144; ii. 1. 7. 45 (*ib.*)
,, ,,	tone, and foreground	,,	I. 156; ii. 2. 1. 13
,, ,,	colour deficient	,,	I. 181; ii. 2. 2. 18
,, ,,		,,	III. 330; iv. 18. 8
,, ,,		,,	V. 368–69; ix. 11. 31
,, (Fall)	bad in colour	,,	I. 138; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	tone	,,	I. 156; ii. 2. 1. 13
,, ,,	false in colour	,,	I. 181; ii. 2. 2. 18
,, ,,	meaningless composition	,,	III. 330; iv. 18. 8
,,	scarlet in	,,	V. 369 *n*; ix. 11. 31 *n*
Caudebec	effect of light	Rivers of France	I. 285; ii. 3. 5. 2
,,	mountain and river	,, ,,	I. 321; ii. 4. 3. 20
,,	river	,, ,,	I. 388; ii. 5. 3. 18

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Chaise de Gargantua	water	Rivers of France	I. 385; ii. 5. 3. 14
Chamouni	pines	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,,		Fawkes' (Farnley)	I. 128; ii. 1. 7. 41 (ed. 3–4 only)
,,	study of gneiss	Author's coll.	III. 134; iv. 10. 3
			See s. Grande Chartreuse
Chateau de la Belle Gabrielle	trees in bough	Keepsake	I. 418; ii. 6. 1. 15
			V. 66; vi. 7. 17 (fig. 55)
Chateau Gaillard	chiaroscuro	Rivers of France	I. 194; ii. 2. 3. 13
Chepstow	architecture	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,,	pensive symbolism	,, ,,	V. 365; ix. 11. 29
Chief's-wood Cottage	trees	Scott	I. 418; ii. 6. 1. 15
Childe Harold		R.A., 1832	V. 363; ix. 11. 26
Chryses' Prayer		R.A., 1811	V. 355; ix. 11. 12
Cicero's Villa	"nonsense picture"	R.A., 1839	I. 139; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	colour deficient	,, ,,	I. 144; ii. 1. 7. 45 (*ib.*)
,, ,,	tone	,, ,,	I. 156; ii. 2. 1. 13
Clairmont	effect of light	Rivers of France	I. 285; ii. 3. 5. 2
,, and Mauves	hills	,, ,,	I. 322; ii. 4. 3. 22
Coblentz			*See s. Ehrenbreitstein*
Colchester	tone	England and Wales	I. 144; ii. 2. 1. 12 (ed. 1, 2 only)
	tint, delicate and full	,, ,,	I. 168; ii. 2. 2. 22 (ed. 1, 2 only)
Cologne	tone		I. 144; ii. 2. 1. 12 (ed. 1, 2 only)
Como	clouds	Rogers' Italy	I. 252; ii. 3. 3. 18
Coniston Fells	poetical quotation	R.A., 1798	V. 329; ix. 10. 3.
Constance	level mist	Brantwood in 1878	I. 389; 2. 5. 3. 19
Corinth	effect of light	Finden's Bible	I. 284; ii. 3. 5. 2
Coventry	storm	Eng. and Wales, 17	I. 270; *seqq.*; ii. 3. 4. 16–19 (ed. 1–4. 18–21)
,,	passage of repose	,, ,,	*ib.*; *ib.*
,,	effect of light	,, ,,	I. 284; ii. 3. 5. 2.
Cowes	tone	,, ,, 8	I. 144; ii. 2. 1. 12 (ed. 1, 2 only)
,,	effect of light	,, ,, ,,	I. 285; ii. 3. 5. 2
,,	summer twilight	,, ,,	I. 384; ii. 5. 3. 12
,,	water	,, ,,	I. 386; ii. 5. 3. 15
Crossing the Brook	hybrid composition	R.A., 1815	I. 138; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	tone	,, ,,	I. 156; ii. 2. 1. 13
,, ,,	not a fine piece of colour	,, ,,	I. 180; ii. 2. 2. 18
,, ,,	trees	,, ,,	I. 418; ii. 6. 1. 15
Daphne and Leucippus	capital in foreground		I. 212 and *n*; ii. 2 5. 14 and *n*
,, ,,	hills		I. 311; ii. 4. 3. 6
,, ,,	,,		I. 318; ii. 4. 3. 16
,, ,,	meaningless classicism		III. 330; iv. 18. 8
,, ,,	mountains		IV. 308; v. 17. 42
,, ,,	foreground		V. 110; vi. 10. 20

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Dartmouth	rays of sun	Rivers of England	I. 225 ; ii. 3. 1. 15
,, Cove	trees	England and Wales	I. 418 ; ii. 6. 1. 15
Datur hora quieti	tone	Rogers' Poems, end	I. 155 ; ii. 2. 1. 10
,, ,,	chiaroscuro	,, ,,	I. 195 ; ii. 2. 3. 13
,, ,,	effect of light	,, ,,	I. 284 ; ii. 3. 5. 2
,, ,,	,, ,,	,, ,,	V. 187 ; viii. 2. 5
Dazio Grande (St. Gothard)	torrent		I. 394 ; ii. 5. 3. 28
,, ,,			II. '83 Epil. 3
,, ,,			IV. 24 ; v. 2. 13
Delphi	sunrise		I. 280 ; ii. 3. 4. 33 (ed. 1–4. 37)
Deluge	engraving, very rare	R.A., 1813	I. 367 ; ii. 5. 1. 22 (om. ed. 1, 2)
Departure of Regulus	"nonsense picture"	Brit. Inst., 1837	I. 139 ; ii. 1. 7. 42 (om. ed. 1, 2)
Derwentwater, Skiddaw	rippled calm	Scott	I. 387 ; ii. 5. 3. 16
Devil's Bridge (St. Gothard)		Lib. Stud.	IV. 28 ; v. 2. 16
Devonport Dockyards	tone	Eng. and Wales, 8	I. 144 ; ii. 2. 1. 12 (ed. 1, 2 only)
,, ,,	sky	,, ,,	I. 168 *n* ; ii. 2. 2. 5 *n*
,, ,,	water calm	,, ,,	I. 383 ; ii. 5. 3. 10
Dryburgh	river	Scott	I. 388 ; ii. 5. 3. 18
Dudley	tone	Eng. and Wales, 19	I. 144 ; ii. 2. 1. 12 (ed. 1, 2 only)
,,	engraver's additions	,, ,,	I. 183 *n* ; ii. 2. 2. 20 *n* (om. ed. 1, 2)
,,	effect of light	,, ,,	I. 285 ; ii. 3. 5. 2
Dumblane	architecture	Lib. Stud.	I. 135 ; ii. 1. 7. 40 (om. ed. 1, 2)
Dunbar	sea	Scott's Prov. Ants.	I. 398 ; ii. 5. 3. 32
Dunstaffnage	rain-clouds	Scott's Novels, vol. 24	I. 277 ; ii. 3. 4. 28 (ed. 1–4. 33)
,,	distance	,, ,,	I. 303 ; ii. 4. 2. 18
Dunstanborough	architecture	Lib. Stud.	I. 135 ; ii. 1. 7. 40 (om. ed. 1, 2)
,,		,, ,,	V. 365 ; ix. 11. 29
Durham	tone	England and Wales	I. 144 ; ii. 2. 1. 12 (ed. 1, 2 only)
,,	effect of light	,, ,,	I. 284 ; ii. 3. 5. 2
,,	trees	,, ,,	I. 418 ; ii. 6. 1. 15
Egypt, Fifth Plague	failure	Finden's Bible	I. 138 ; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,, ,,		,, ,,	V. 329 ; ix. 10. 3
,, Tenth Plague	cramped	Lib. Stud.	I. 138 ; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,, ,,		,, ,,	V. 325 *n* ; ix. 9. 21 *n*
,, ,, ,,		,, ,,	V. 329 ; ix. 10. 3
,, ,, ,,	fine, but uninteresting	Large work, R.A., 1802	I. 138 ; ii. 1. 7. 42 (om. ed. 1, 2)
Ehrenbreitstein (Coblentz)	sunset mist	Brantwood in 1878	I. 256 ; ii. 3. 4. 29 (ed. 1–4 only)
,, ,,	water		I. 361 ; ii. 5. 3. 19 (ed. 1, 2 only)
,, ,,			II. '83 Epil. 3
Ely	architecture	Eng. and Wales, 16	I. 434 ; ii. 6. 2. 1
Engedi	twilight	Finden's Bible	I. 213 *n* ; ii. 2. 5. 15 *n* (om. ed. 1, 2)
,,	,,		I. 285 ; ii. 3. 5. 2
English Lowland Castle	exquisite work	Lib. Stud.	I. 135 ; ii. 1. 7. 40 (om. ed. 1, 2)

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Eton College	coarse and conventional	Eng. and Wales, 12	I. 134; ii. 1. 7. 39 (om. ed. 1, 2)
Faido Pass (St. Gothard)		Brantwood, 1878	IV. 24 *segg.*; v. 2. 13 *segg.* (pl. 21)
" "	sharpness of distance	Rogers' Italy	IV. 233; v. 15. 30
Farewell	simple domesticity	Lib. Stud.	I. 302–3; ii. 4. 2. 18
Farmyard (poultry)		" "	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
" (white horse)		Rogers' Italy, p. 223	*See s. Strawyard*
Felucca, The (moonlight)		Nat. Gall.	I. 257; ii. 3. 3. 26
Fire at Sea	damaged in cleaning	R.A.	V. 211 *n*; viii. 4. 18 *n*
Flight into Egypt	sky	Keepsake, 1828	I. 257; ii. 3. 3. 26
Florence	light, and details	" "	I. 140; ii. 1. 7. 43 (om. ed. 1, 2)
"	effect of light	England and Wales	I. 284; ii. 3. 5. 2
Folkestone	gathering darkness	" "	I. 257; ii. 3. 3. 26
"	effect of light	Scott	I. 285; ii. 3. 5. 2
Fontainebleau	distance	Scott's Novels, vol. 26	I. 211 *n*; ii. 2. 5. 12 *n*
Fort Augustus	lower mountains	Brit. Inst., 1839	I. 323; ii. 4. 3. 23
Fountain of Fallacy	colour faded	England and Wales	I. 139; ii. 1. 7. 42 (om. ed. 1, 2)
Fowey Harbour	effect of light	" "	I. 283; ii. 3. 5. 2
" "	sea	" "	I. 398; ii. 5. 3. 32
" "		" "	V. 161 *n*; vii. 4. 15 *n*
Galileo's Villa		Rogers' Italy, p. 115	I. 139; ii. 1. 7. 43
" "		" "	I. 257; ii. 3. 3. 26
Garden of Hesperides			*See below, s. Hesperides*
Giudecca Canal	colour of water	R.A., 1841	I. 384; ii. 5. 3. 11
			See s. Venice
Glaucus and Scylla		" "	III. 198 *n*; iv. 13. 26 *n*
Glencoe	clouds	Scott	I. 277; ii. 3. 4. 28 (ed. 1–4. 33)
"	distance	"	I. 303; ii. 4. 2. 18
"	hills	"	I. 311; ii. 4. 3. 6
Goldau	sunset storm	Brantwood, 1878	I. 280; ii. 3. 4. 33
"	" " and lake		I. 389; ii. 5. 3. 19
"			II. '83 Epil. 3
"	engraved in "Modern Painters"		IV. vi; *pref.* 2
"			IV. 331–34; v. 18. 20–5
"			V. 369 *n*; ix. 11. 31 *n*
Golden Bough and Sibyl	mountains	Nat. Gall.	IV. 308; v. 17. 42
" "			V. 355; ix. 11, 12
Gosport	rain-blue	Eng. and Wales, 11	I. 273; ii. 3. 4. 22 (ed. 1–4. 25)
Grande Chartreuse, Mill near			I. 134; ii. 1. 7. 40 (om. ed. 1, 2)
" "	bough-drawing	Lib. Stud.	I. 417; ii. 6. 1. 15 (om. ed. 1, 2)
" "	close foliage	" "	I. 424 *n*; ii. 6. 1. 24 *n* (om. ed. 1, 2)
" "		" "	II. '83 Epil. 9
" "		" "	III. 337; iv. 18–19
" "			IV. 273; v. 16. 41
" "			V. 365; ix. 11. 28

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Great Yarmouth	sea	Eng. and Wales, 7	I. 406 *n*; ii. 5. 3. 40 *n*
Greenwich Hospital	architecture		I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
Grenoble to Chambéry	vintagers	Lib. Stud.	I. 135, 136; ii. 1. 7. 40 (*ib.*)
Hakewell's Italy	generally, detailed work		I. 134; ii. 1. 7 39 (om. ed. 1, 2)
Hampton Court	chiaroscuro	Eng. and Wales, 7	I. 188; ii. 2. 3. 5
Hannibal crossing Alps	unsatisfactory condition	R.A., 1812	I. 137; ii. 1. 7. 41 (om. ed. 1, 2)
Hardraw Fall		Yorkshire	IV. 327; v. 18. 12
Harlech	mist	Eng. and Wales, 21	I. 256; ii. 3. 4. 29 (ed 1–4 only)
Hastings	trees	Views in Sussex	II. 214; iii. 2. 4. 6
Havre	cirrus clouds	Rivers of France	I. 237; ii. 3. 2. 13
Hedging and Ditching	simple domesticity	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,, ,,	trees	,, ,,	I. 417; ii. 6. 1. 15 (om. ed. 1, 2)
,, ,,			V. 365; ix. 11. 28
Hero and Leander	fine and unconventional	R.A., 1837	I. 139; ii. 1. 7. 42 (om. ed. 1, 2)
,, ,,	shadows		I. 187; ii. 2. 3. 5
,, ,,	clouds		I. 257; ii. 3. 3. 26
,, ,,	breaking waves		I. 397; ii. 5. 3. 30
,, ,,	steps		I. 434; ii. 6. 2. 1
,, ,,	damaged in cleaning (National Gallery)		V. 211 *n*; viii. 4. 18 *n*
Hesperides' Dragon		Brit. Inst., 1806	III. 106; iv. 8. 7
,, ,,			III. 329; iv. 18. 6.
,, Garden			V. 317; ix. 9. 4
,, ,,			V. 330 *segg.*; ix. 10. 3 *segg.*
,, ,,			V. 337 *segg.*; ix. 10. 15 *segg.* (pl. 78)
,, ,,			V. 369; ix. 11. 31
,, ,,			V. 383; ix. 12. 13
,, ,,			V. 387; ix. 12. 20
Heysham and Cumberland Hills	rain-clouds	Yorkshire	I. 274; ii. 3. 4. 23 (ed. 1–4. 26)
Hohenlinden	effect of light	Campbell, p. 87	I. 283; ii. 3. 5. 2.
Holy Isle		Lib. Stud.	III. 329; iv. 18. 6.
Honfleur	chiaroscuro	Rivers of France	I. 195; ii. 2. 3. 13
,,	hills	,, ,,	I. 322; ii. 4. 3. 22
Houses of Parliament (Burning)	effect of light		I. 285; ii. 3. 5. 2
,, ,,	chiaroscuro		I. 195; ii. 2. 3. 13
Human Life, vignette	distance	Rogers' Poems, p. 63	I. 211 *n*; ii. 2. 5. 12 *n*
,, ,,	effect of light		I. 283; ii. 3. 5. 2
Ingleborough		Yorkshire	IV. 262; v. 16. 29
Interior of a Church	architecture	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,, ,, ,,	ethical meaning		V. 322 *n*; ix. 9. 13 *n*
Inverary	fir trees	,, ,,	V. 71; vi. 8. 6 (fig. 56)
Isis		,, ,,	V. 191; viii. 2. 13
Isola Bella		Hakewell's Italy	III. 134; iv. 10. 3
Italian Studies (Rome and Naples)		Nat. Gall.	V. 212–13; viii. 4. 19

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Italy, Ancient	"nonsense picture"	R.A., 1838	I. 139; ii. 1. 7. 42 (om. ed. 1, 2)
„ Modern	English, foliage		I. 139 *segq.*; ii. 1 7. 43 (*ib.*)
„ „	engraving, Art Union		I. 182 *n*; ii. 2. 2. 20 *n* (*ib.*)
„ „	architecture	„ „	I. 404; ii. 6. 2. 1 (ed. 1, 2 only)
„ „	„		III. 123; iv. 9. 8
„ „	mountains		IV. 308; v. 17. 42
Ivy Bridge	foreground and detail		I. 141; ii. 1. 7. 44 (om. ed. 1, 2)
„ „	torrent		I. 395; ii. 5. 3. 28
„ „	butterfly		III. 130; iv. 9. 17
Jacqueline	mountains	Rogers' Poems, p. 145	I. 294–97; ii. 4. 2. 5–9
		„ „	II. 225; iii. 2. 4. 20
Jason	figure, and rocks	Lib. Stud.	I. 138; ii. 1. 7. 42 (om. ed. 1, 2)
„	dragon	„ „	II. 184–85; iii. 2. 3. 13–14
„	„ trees	„ „	II. 214; iii. 2. 4. 6
„		„ „	III. 106; iv. 8. 7
„		„ „	III. 337; iv. 18. 19
Jedburgh	chiaroscuro	Scott	I. 195; ii. 2. 3. 13
Juliet and her Nurse	„ later manner	R.A., 1836	I. 143–44; ii. 1. 7. 45–6
„ „	effect of light	„ „	I. 285; ii. 3. 5. 2
Jumièges	rain-cloud	Rivers of France	I. 266, 267; ii. 3. 4. 12
„	water	„	I. 386; ii. 5. 3. 15
Junction of Greta and Tees	foreground débris	Yorkshire	I. 342; ii. 4. 4. 26
„ „	torrent	„	I. 394; ii. 5. 3. 28
„ „	kite-flying		IV. 15; v. 1. 17
„ „		„	IV. 327; v. 18. 12
		Scott	IV. 327; v. 18. 12
Juvenile Tricks	trees	Lib. Stud.	I. 417; ii. 6. 1. 15 (om. ed. 1, 2)
„		„ „	IV. 15; v. 1. 17
Keepsake (drawing for)	trees	B. G. Windus	I. 137; ii. 1. 7. 41 (om. ed. 1, 2)
Kelso	„	Scott	I. 388; ii. 6. 1. 14 (ed. 1, 2 only)
Kenilworth	tone	Eng. and Wales	I. 144; ii. 2. 1. 12 (ed. 1, 2 only)
„	effect of light	„ „	I. 284; ii. 3. 5. 2
Kilgarren	finest work	„ „ 6	I. 134; ii. 1. 7. 39 (om. ed. 1, 2)
Killiecrankie	waterfall	Scott	I. 393; ii. 5. 3. 25
Kirkby Lonsdale Churchyard	effect of light	Yorkshire	I. 283; ii. 3. 5. 2
„ „	trees	Yorkshire series	I. 417; ii. 6. 1. 15
„ „		„ „	IV. 15; v. 1. 17
„ „		„ „	IV 333; v. 18. 24
Kirkstall Crypt		Lib. Stud.	V. 365; ix. 11. 29
Lake Albano	effect of light	Rogers' Italy	I. 284; ii. 3. 5. 2
„ of Geneva	clouds	„ „	I. 253; ii. 3. 3 20

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Lake of Geneva	effect of light	Rogers' Italy	I. 283; ii. 3. 5. 2
,, ,, Lucerne			*See below, s. Lucerne*
,, ,, Zug	companion to "Goldau"		V. 369 *n*; ix. 11. 31 *n*
Langharne	sea	Eng. and Wales, 16	I. 398–401; ii. 5. 3. 32–6
Last Man, vignette	sunset and clouds	Campbell	I. 280; ii. 3. 4. 33 (ed. 1–4. 37)
Lauffenbourg	unsatisfactory	Lib. Stud.	I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,,		,, ,,	III. 336; iv. 18. 19
,,		,, ,,	V. 191; viii. 2. 12
,,	original (Nat. Gall.)	,, ,,	V. vii; *pref.* 3
Lebanon			*See s. Mt. Lebanon*
Liber Studiorum	copying of, recommended		V. 192; viii. 2. 14
,, ,,	domestic subjects		I. 135; ii. 1. 7. 40
,, ,,	foliage		I. 135–36; ii. 1. 7. 40
,, ,,	foregrounds		I. 105; ii. 1. 7. 22 (om. ed. 1, 2)
,, ,,	frontispiece (Europa)		V. 366; ix. 11. 30
,, ,,	influence of Claude and Titian		III. 336; iv. 18. 19
,, ,,	lessons on labour, love, pride		V. 364–66; ix. 11. 28 *seqq.*
,, ,,	right exaggeration in		II. 225; ii. 2. 4. 21
,, ,,	ruins in, numerous		V. 365; ix. 11. 28
,, ,,	subjects, Eng. mostly		I. 135; ii. 1. 7. 40 (om. ed. 1, 2)
,, ,,	,, Eng. the best		I. 135; *ib.* (om. ed. 1, 2)
,, ,,	,, Italian		*ib.*; *ib.* (*ib.*)
,, ,,	,, Swiss, his best of Switzerland		I. 137; ii. 1. 7. 41 (*ib.*)
,, ,,	trees of		I. 417; ii. 6. 1. 15 (*ib.*)
Light-towers of the Héve	chiaroscuro	Rivers of France	I. 195; ii. 2. 3. 13
Lincoln Cathedral		R.A., 1795	V. 329; ix. 10. 3
Lindisfarne		Lib. Stud.	V. 365; ix. 11. 29
Little Devil's Bridge over the Russ	praised	,, ,,	I. 134; ii. 1, 7. 40 (om. ed. 1, 2)
,, ,,			IV. 27–8; v. 2. 16
Llanberis	unexaggerated gloom	R.A.	I. 98–9; ii. 1. 7. 17 (om. ed. 1, 2)
,,	clouds over Snowdon	Eng. and Wales, 18	I. 274; ii. 3. 4. 23 (ed. 1–4. 26)
,,	effect of light	,, ,,	I. 284; ii. 3. 5. 2
,,			V. 351 *n*; ix. 11. 8 *n* (pl. 80)
Llanthony	finest work	,, ,, 20	I. 134; ii. 1. 7. 39 (om. ed. 1, 2)
,,	stones in foreground	,, ,,	I. 183 *n*; ii. 2. 2. 20 *n* (*ib.*)
,,	gray colour—rain	,, ,,	I. 267; ii. 3. 4. 13 (ed. 1–4. 14)
,,	foreground rocks	,, ,,	I. 341; ii. 4. 4. 25
,,	torrent		I. 393; ii. 5. 3. 26
Loch Achray	distance	Scott	I. 303; ii. 4. 2. 18
,, Coriskin	clouds and rain	,,	I. 268; ii. 3. 4. 14–15
,, ,,	hills	,,	I. 311; ii. 4. 3. 5
,, ,,	,,	,,	IV. 232–33; v. 15. 29
,, Katrine	hill drawing	,,	I. 312; ii. 4. 3. 6
,, ,,	rippled calm	,,	I. 387; ii. 5. 3. 16

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Loch Lomond	chiaroscuro	Rogers' Poems, p. 203	I. 195; ii. 2. 3. 13
,, ,	clouds	,, ,,	I. 274; ii. 3. 4. 23 (ed. 1–4. 26)
,, ,,	rippled calm	,, ,,	I. 387; ii. 5. 3. 16
Lodore	chiaroscuro	,, ,, p. 36	I. 195; ii. 2. 3. 13
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Volume I.

Edition I., 1843.

"Modern Painters: Their Superiority in the Art of Landscape Painting to all the Ancient Masters proved by Examples of the True, the Beautiful, and the Intellectual, from the Works of Modern Artists, especially from those of J. M. W. Turner, Esq., R.A. By A Graduate of Oxford. [Quotation from Wordsworth as motto.] 8vo, pp. xxxi, 420. London: Smith, Elder & Co., 65, Cornhill. 1843."

This was an octavo volume in dark green or purple cloth, lettered on the back with the words "Modern Painters: Their Superiority in the Art of Landscape Painting to the Ancient Masters," enclosed in the device of the sun rising over the sea, which has figured in all subsequent editions of the book, up to and including that of 1873.

The larger sized page and familiar pale green binding was not adopted until Volume II. and the third edition of Volume I., both of which appeared in 1846.

The quotation from Wordsworth will be found on the title-page of every edition of every volume of the work. It is indicated below thus: [*].

Edition II., 1844.

Similar and practically identical with the first edition, pp. lxxxviii, 423. A long "Preface to the Second Edition" is added, and there are a few differences in the text.

Edition III., 1846.

"Modern Painters. Volume I., containing Parts I. and II. By A Graduate of Oxford. Third Edition. Revised by

the Author. [*] pp. lxiv, 422. London : Smith, Elder & Co., etc. 1846."

This edition was considerably revised, containing a "Preface to the Third Edition," omitted in the fourth and all later editions. It was also the first of this volume in which the page was enlarged.

This and all later volumes of the book were lettered simply "Modern Painters, Volume I., II.," etc.

Edition IV., 1848.

"Modern Painters. Volume I., containing Parts I. and II. By A Graduate of Oxford. [*] Fourth Edition, pp. lxiv, 422. London : Smith, Elder & Co. 1848."—This edition varies but little from the third.

Edition V., 1851.

"Modern Painters. Volume I., containing Parts I. and II., 'Of General Principles and of Truth.' By John Ruskin, Author of 'The Stones of Venice,' 'The Seven Lamps of Architecture,' etc., etc. [*] Fifth Edition. Revised by the Author. Pp. lxiv, 423. London : Smith, Elder & Co. 1851."

This edition was the first volume of the book bearing the author's name (although his anonymity had ceased with the publication of "The Seven Lamps of Architecture. By John Ruskin, Author of 'Modern Painters,'" in 1849). It was fully revised from the fourth edition, and contained an added postscript on the death of Turner, dated "Denmark Hill, June, 1851."

Edition VI., 1856. }
Edition VII., 1867. } Reprints of the Fifth Edition.

Volume II.

Edition I., 1846.

"Modern Painters. Volume II., containing Part III., Sections 1 and 2, 'Of the Imaginative and Theoretic Faculties.'

By A Graduate of Oxford. [*] pp. xvi, 217. London: Smith, Elder & Co., etc. 1846."

The enlarged page was first used in this volume as explained in the "Advertisement" thus:—"The illustrations preparing for the third volume of this work having rendered a large page necessary, the present volume, and the third edition of the first volume (in preparation), are arranged in a corresponding form."

The "Addenda" at pp. 216–17 of this edition consisted of four notes afterwards embodied in the text or omitted, their place being taken in the second and later editions by quite other matter under the same heading.

Edition II., 1848.

Same title-page (but for "Second Edition") as in Edition I., pp. xvi, 220. This edition was revised.

Edition III., 1851.

"MODERN PAINTERS. Volume II., etc., as above. By John Ruskin, Author of 'The Stones of Venice,' 'The Seven Lamps of Architecture,' etc., etc. Third Edition. Revised by the Author. [*] pp. xvi, 224. London: Smith, Elder & Co. 1851."

Edition IV., 1856. } Reprints of the Third Edition.
Edition V., 1869. }

Supplementary Edition, 1883.

"MODERN PAINTERS. Volume II., 'Of Ideas of Beauty' and 'Of the Imaginative Faculty.' By John Ruskin, LL.D. (Honorary Student of Christ Church, etc., etc.). [*] Rearranged in two volumes, and revised by the Author. George Allen, Sunnyside, Orpington, Kent. 1883." (Second Edition, 1885.)

The first of these volumes (pp. xx, 360) contains a new preface, and Part III., Section 1 of the one-volume edition re-arranged

with various additional notes as Part II. in three new sections, thus :—

Sec. 1. "Of the Theoretic Faculty," chaps. 1–4, being chaps. 1–4 of the 1-vol. edition.
„ 2. "Of Typical Beauty," chaps. 1–7, being chaps. 5–11 of the 1-vol. edition.
„ 3. "Of Vital Beauty," chaps. 1–4, being chaps. 12–15 of the 1-vol. edition.

The second of them (pp. vi, 248) contains Part III., Section 2 of the single volume edition, re-arranged with additional notes, including a long Introductory Note (pp. 1–5), as Part III., "Of the Imaginative Faculty." The "Addenda" are also reprinted, with an Epilogue (pp. 225–48).

All the new matter of this edition is included in Volume II. of the "Complete Edition" (1888).

Volume III.

Edition I., 1856.

"Modern Painters. Volume III., containing Part IV., 'Of Many Things.' By John Ruskin, M.A., Author of 'The Stones of Venice,' 'The Seven Lamps of Architecture,' etc., etc. [*] pp. xvi, 348. London, etc. 1856."

This volume contains 18 plates, including the frontispiece, and various woodcuts. The preface is dated "Denmark Hill, Jan., 1856."

There was a second edition in 1867, but the text of this volume has remained unchanged.

Volume IV.

Edition I., 1856.

"Modern Painters. Volume IV., containing Part V., 'Of Mountain Beauty.' By John Ruskin, M.A., Author, etc., etc. [*] pp. xi, 411. London, etc. 1856."

This volume contains 35 plates, including the frontispiece, and various woodcuts. The preface is dated "Denmark Hill, March, 1856."

There was a second edition in 1867, but the text of this volume also has remained unchanged.

Portions of it, however, were reprinted with additions and slight alterations in "Cœli Enarrant" and "In Montibus Sanctis" (see below).

Volume V

Edition I., 1860.

"Modern Painters. Volume V., completing the work, and containing Parts VI., 'Of Leaf Beauty:' VII., 'Of Cloud Beauty;' VIII., 'Of Ideas of Relation—1. Of Invention Formal;' IX., 'Of Ideas of Relation—2. Of Invention Spiritual.' By John Ruskin, M.A., etc., etc. [*] pp. xvi, 384. London etc., etc. 1860."

This edition contains, besides many woodcuts, a frontispiece and 34 other steel engravings, plates 51 to 84, and one unnumbered plate, "Monte Rosa Sunset," p. 343.

There was no further edition of this volume until the new edition of all five volumes in 1873; but a passage from the last chapter was reprinted, with some additions, in the Turner Notes of 1878 (see Complete Edition).

Editions of all Five Volumes.

A. 1873. "Modern Painters. Volume I., etc., etc. By John Ruskin, LL.D., Author of 'The Stones of Venice,' etc., etc. [*] A New Edition. London: Smith, Elder & Co., 15, Waterloo Place. 1873."

Vol. I., pp. lxiii, 423.
„ II., „ xvi, 224.
„ III., „ xix, 348.
„ IV., „ xii, 411.
„ V., „ xvi, 384.

In Volume I. of this edition is added a preface, limiting the edition to a thousand copies, and signed by the author's own hand. Beyond this the work is a reprint without alteration from the last editions of the different volumes of the work.

B. 1888. "Modern Painters. Volume I., etc., etc. By

John Ruskin, LL.D., etc., etc. Complete Edition. George Allen, Sunnyside, Orpington, Kent. 1888."

Vol. I., pp. lxiii, 425.
„ II., „ xxvii, 264.
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„ V., „ xvi, 364.

This edition is a reprint of that of 1873, with no alterations of text, except in the case of wrong references or obvious errors. The prefaces and one or two other passages are divided into numbered sections for the sake of the references in the Index contained in this volume.

The fifth volume of this edition contains three hitherto unpublished plates, viz., 85, Chateau de Blois (facing p. 157); 86 and 87, Lake of Zug and Dawn after the Wreck (between pages 340 and 341); and an Epilogue dated "Chamouni, Sunday, September 16th, 1888."

The edition is brought up to date, containing, in the form of appendices, almost all the various notes and other matter added by the author in reprints of portions of the work, especially in the two-volume (1883) edition of the second volume, "In Montibus Sanctis," "Cœli Enarrant," and "Frondes Agrestes."

Selections from "Modern Painters."

"*In Montibus Sanctis:* Studies of Mountain Form and of its Visible Causes, collected and completed out of 'Modern Painters.' By John Ruskin, etc., etc. George Allen, Sunnyside, Orpington, Kent. 1884-85."

1884. Part I., pp. viii, 40, contains a preface, dated "Brantwood, 16th September, 1884;" Chapter I., "Of the Distinctions of Form in Silica" (*read before the Mineralogical Society, July 24th*, 1884), and a Postscript to Chapter I.

1885. Part II., pp. 41-85, contains Chapter II., "The Dry Land" (being a reprint of Vol. IV., Chap. vii., with some added notes and a postscript), and Chapter III., "Of the Materials of Mountains" (being a reprint of part of Vol. IV., Chap. viii., with similar added notes and postscript).

(No further parts of this work have been issued.)

"*Cœli Enarrant:* Studies of Cloud Form and of its Visible Causes, collected and completed out of 'Modern Painters.' By John Ruskin, etc., etc. George Allen, Sunnyside, Orpington, Kent, 1885"

Part I., pp. viii, 32, contains a preface, dated "Oxford, November 8th, 1884;" Chap. I., "The Firmament," being Chap. vi. of Vol. IV., and Chapter II., "The Cloud-Balancings," being Chap. i. of Part VII. in Vol. V., with one or two added notes.

(No further parts of this work have been issued.)

"*Frondes Agrestes:* Readings in 'Modern Painters,' chosen at her pleasure by the Author's friend, the Younger Lady of the Thwaite, Coniston. G. Allen, Orpington. 1875. pp. vii, 184."

With a preface, dated "Herne Hill, 5th December, 1874," and 34 occasional foot-notes.

The preface is reprinted below;* the foot-notes will be found in the appendices of "additional matter" to each volume of the "Complete Edition" (1888).

The following table gives the references to the different

* "PREFACE.—I have been often asked to republish the first book of mine which the public noticed, and which, hitherto, remains their favourite, in a more easily attainable form than that of its existing editions. I am, however, resolved never to republish the book as a whole; some parts of it being, by the established fame of Turner, rendered unnecessary; and others having been always useless, in their praise of excellence which the public will never give the labour necessary to discern. But, finding lately that one of my dearest friends, who, in advanced age, retains the cheerfulness and easily delighted temper of bright youth, had written out, for her own pleasure, a large number of passages from 'Modern Painters,' it seemed to me certain that what such a person felt to be useful to herself, could not but be useful also to a class of readers whom I much desired to please, and who would sometimes enjoy, in my early writings, what I never should myself have offered them. I asked my friend, therefore, to add to her own already chosen series, any other passages she thought likely to be of permanent interest to general readers; and I have printed her selections in absolute submission to her judgment, merely arranging the pieces she sent me in the order which seemed most convenient for the reciprocal bearing of their fragmentary meanings, and adding here and there an explanatory note; or, it may be, a deprecatory one, in cases where my mind had changed. That she did me the grace to write every word with her own hands, adds, in my eyes, and will, I trust, in the readers' also, to the possible claims of the little book on their sympathy; and although I hope to publish some of the scientific and technical portions of the original volumes in my own large editions, the selections here made by my friend under her quiet woods at Coniston—the Unter-Walden of England—will, I doubt not, bring within better reach of many readers, for whom I am not now able myself to judge or choose, such service as the book was ever capable of rendering, in the illustration of the powers of nature, and intercession for her now too often despised and broken peace.—*Herne Hill, 5th December*, 1874."

passages contained in "Frondes Agrestes," those marked by an asterisk being those to which the notes are added:

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NOTES

NOTES TO VOLUME I

Preface to the Second Edition (1844).

P. xvii, § 9, line 19, "conception of their being excelled," eds. 2, 3, 4 add a note as follows:—"One or two fragments of Greek sculpture, the works of Michael Angelo, considered with reference to their general conception and power, and the Madonna di San Sisto, are all that I should myself put into such a category; not that even these are without defect, but their defects are such as mortality could never hope to rectify."

P. xviii, § 10, last line, note, "various and multitudinous," eds. 2 and 3 add, "'Vice,' says Byron, in *Marino Faliero*, 'must have variety; but Virtue stands like the sun, and all which rolls around drinks life from her aspect.'"

P. xxii, § 13, line 5, "its consequences," eds. 2 and 3 add, "How long must art and its interests sink, when the public mind is inadequate to the detection of this effrontery of incapacity! In all kindness," etc.

P. xxx, § 23, eds. 2, 3, 4 omit the foot-note.

P. xliii, § 38, line 22, for "solitary," ed. 2 reads, "neglected."

P. xliv, § 39, note, line 6, "saint-worship, deprives," eds. 2, 3, and 4 read, "saint-worship, excommunicates himself from all benefit of the Church, and deprives," etc.

P. xliv, § 39, note, line 16, for "so ludicrous . . . conveys," eds. 2 and 3 read, "so laughable and lamentable, that they are at once, on all, and to all, students of the gallery a satire and a warning."

P. xlix, § 45, end, "indifference to him," ed. 2 (only) adds the following note:—"The disadvantageous prominence given in some of the following pages to Mr. Maclise, was entirely owing to my knowing him to have many friends, and multitudinous admirers, and to my feeling that were his powers exerted in a right direction, he might infinitely elevate and advance our school of art. I am sorry for the harshness with which I have spoken, for it has hurt the feelings of many for whose judgment I have the most true respect; but I have not cancelled the passage because I have not altered my opinion. I cannot help feeling that there is, in

many of the creations of Maclise's imagination, a strange character of savage recklessness, which, however striking, animated, and impressive in characters to which it properly belongs, is grievously out of place in anything approaching to ideal subject. I may be entirely wrong in this feeling, but so long as it remains unchanged, I cannot refrain from beseeching Mr. Maclise to devote his vivid imagination and vigorous powers of hand to creations of more tenderness, repose, and dignity; and above all, not to condescend, capable as he is of kindling his canvas with life, and stamping it with character, to spend his time in imitating the sparkle of wine-glasses, and elaborating the fractures of nutshells."

Preface to the Third Edition (1846), omitted in all other editions.

"It is with much regret, and partly against my own judgment, that I republish the following chapters in their present form. The particular circumstances (stated in the first preface) under which they were originally written, have rendered them so unfit for the position they now hold, as introductory to a serious examination of the general functions of art, that I should have wished first to complete the succeeding portions of the essay, and then to write another introduction of more fitting character. But as it may be long before I am able to do this, and as I believe what I have already written may still be of some limited and practical service, I have suffered it to re-appear, trusting to the kindness of the reader to look to its intention rather than its temper, and forgive its inconsideration in its earnestness.

"Thinking it of too little substance to bear mending, wherever I have found a passage which I thought required modification or explanation, I have cut it out; what I have left, however imperfect, cannot, I think, be dangerously misunderstood: something I have added, not under the idea of rendering the work in any wise systematic or complete, but to supply gross omissions, answer inevitable objections, and give some substance to passages of mere declamation.

"Whatever inadequacy or error there may be, throughout, in materials or modes of demonstration, I have no doubt of the truth and necessity of the main result; and though the reader may, perhaps, find me frequently hereafter showing other and better grounds for what is here affirmed, yet the point and bearing of the book, its determined depreciation of Claude, Salvator, Gaspar, and Canaletto, and its equally determined support of Turner, as the greatest of all landscape painters, and of Turner's recent works as his finest, are good and right; and if the prevalence throughout of attack and eulogium be found irksome or offensive, let it be remembered that my object thus far has not been either the establishment or the teaching of any principles of art, but the vindication, most necessary to the prosperity of our present schools, of the uncomprehended rank of their greatest artist, and the diminution, equally necessary, as I think, to the prosperity of our schools, of the unadvised admiration of the landscape of the seventeenth century. For I believe it to be almost impossible to state in terms sufficiently serious and severe the depth and extent of the evil which has resulted (and that not in art alone, but in all matters with which the

contemplative faculties are concerned) from the works of those elder men. On the Continent, all landscape art has been utterly annihilated by them, and with it all sense of the power of nature. We in England have only done better because our artists have had strength of mind enough to form a school withdrawn from their influence.

"The points are somewhat farther developed in the general sketch of ancient and modern landscape which I have added to the first section of the second part. Some important additions have also been made to the chapters on the painting of the sea. Throughout the rest of the text, though something is withdrawn, little is changed; and the reader may rest assured that if I were now to bestow on this feeble essay the careful revision which it much needs, but little deserves, it would not be to alter its tendencies, or modify its conclusions, but to prevent indignation from appearing virulence on the one side, and enthusiasm partizanship on the other."

Preface to New Edition (1873), omitted in later edition.

"I have been lately so often asked by friends on whose judgment I can rely, to permit the publication of another edition of 'Modern Painters' in its original form, that I have at last yielded, though with some violence to my own feelings; for many parts of the first and second volumes are written in a narrow enthusiasm, and the substance of their metaphysical and religious speculation is only justifiable on the ground of its absolute honesty. Of third, fourth, and fifth volumes, I indeed mean eventually to rearrange what I think of permanent interest for the complete edition of my works, but with fewer and less elaborate illustrations; nor have I any serious grounds for refusing to allow the book once more to appear in the irregular form which it took as it was written, since of the art-teaching and landscape descriptions it contains I have little to retrench, and nothing to retract.

"This final edition must, however, be limited to a thousand copies, for some of the more delicate plates are already worn—that of the Mill Stream in the fifth volume, and of the Loire Side very injuriously; while that of the Shores of Wharfe had to be retouched by an engraver after the removal of the mezzotint for reprinting. But Mr. Armytage's, Mr. Cousens', and Mr. Cuff's magnificent plates are still in good state; and my own etchings, though injured, are still good enough to answer their purpose.

"I sign with my own hand this preface to every copy, thus certifying it as containing the best impressions of the original plates now producible, and belonging to the last edition of the book in its complete form.

"JOHN RUSKIN."

[Autograph.]

P. 4 (i. 1, 1, 1),* note, three lines from end, for "Orcagna, Angelico," eds. 1 and 2 read, "Cimabue, Fra Bartolomeo."

P. 6 (i. 1, 1, 4), line nineteen, "imagination. And let it be understood," etc., ed. 1 runs thus, "imagination. And let it be that in all

* These numbers refer to part, section, chapter, and paragraph.

questions respecting the art of the fourteenth and fifteenth centuries, we ought not to class the historical and landscape painters together, as possessing anything like equal rank in their respective walks of art. It is because I look with the most devoted veneration upon M. Angelo, Raffaelle, and Da Vinci, that I do not distrust the principles which induce me to look with contempt on Claude, Salvator, and Gaspar Poussin. Had I disliked all, I should have believed in and bowed before all; but in my admiration of the greater, I consider myself as having warrant for the repudiation of the less. I feel assured that they cannot with reason be admired together,—that the principles of art on which they worked are totally opposed, and that the landscape painters of the old school have been honoured only because they had in them a shadow and semblance of the manner of the nobler historical painters, whose principles in all points they directly reversed. But be this as it may, let it be understood . . ."

P. 11 (i. 1, 2, 7), twelve lines from end, "polished into inanity," eds. 1 and 2 insert, "A pencil scratch of Wilkie's on the back of a letter is a great and a better picture—and I use the term picture in its full sense—than the most laboured and luminous canvas that ever left the easel of Gerard Dow. A finished," etc.

P. 15 (i. 1, 3, 2), eds. 1–4 omit the foot-note referring to "The Stones of Venice."

P. 15 (i. 1, 3, 3), eds. 1 and 2 omit from marginal note the words, "The meaning of the word 'excellence.'"

P. 20 (i. 1, 4, 2), eds. 1 and 2 omit the foot-note reference to Aristotle; while ed. 3 adds to it the quotation, "*συλλογισμός ἐστιν, ὅτι τοῦτο ἐκεῖνο,*" omitted in eds. 4 *et seqq.*

P. 21 (i. 1, 4, 3), four lines from end, for "were the hero or his horse," eds. 1 and 2 read, "be a Madonna or a lemon-peel."

P. 21 (i. 1, 4, 4), six lines from end, after "sensual pleasure," eds. 1 and 2 add, "and one precisely of the same order and degree, whether it be received from the bristles of a boar or the tears of a Magdalen."

P. 27 (i. 1, 5, 5), "This gentleman . . . projection," eds. 1 and 2 read, "Had I wished to know if the anatomy of the limbs was faithfully marked —if their colour was truly expressive of light, and beautiful in itself—if the composition of the picture was perfect, or its conception great—I might as well have inquired of one of the Flanders mares in the stable at the Fleur de Blé, as of this gentleman. He could only . . . projection."

P. 36 (i. 2, 1, 3), "in the other felt," eds. 1 and 2 continue, "Supposing ourselves even capable of ascertaining in our own persons the truth of what is often by sculptors affirmed of the Laocoon, that the knowledge developed in it must have taken a lifetime to accumulate, we should yet scarcely receive from that statue the same sensation of power with which we are at

once impressed by him who hurled the mighty prostration of the limbs of the Jonah along the arch of the Sistine."

[This is the reference to M. Angelo mentioned in § 4, and made unintelligible in later editions by the omission of this sentence.]

P. 38 (i. 2, 1, 8), "The power involved . . . enduring." In eds. 1 and 2 this sentence ran thus:—"The power involved in such a picture, and the ideas and pleasures following on the estimate of it, are unquestionably far higher than can legitimately be traced in, or received from the works of any other mere water-colour master now living."

P. 43 (i. 2, 2, 9), foot-note, line 6 from end, "such, on the other hand, the softness," etc. In eds. 1 and 2 this is as follows:—"Such is every effort on the part of the engraver to give roughness or direction of surface by wriggling or peculiarly directed lines, and such the softness and smoothness which are the great attraction of Carlo Dolci. These are the exhibitions of particular powers and tricks of the hand and fingers, in total forgetfulness of any end whatsoever to be attained thereby, and would scarcely deserve the pains of criticism were it not for the unreasonable delusion that makes even men of taste and feeling suppose that to be right in an engraving, which they would cry out against as detestable and intolerable in a drawing. How long are our engravers to be allowed to go on murdering the foreground of our great artists, twisting and wriggling and hatching and scratching over the smooth stones and glossy leaves, until St. Laurence's gridiron is a jest to the martyrdom of the eye, 'making out' everything that the artist intentionally concealed, and smothering everything that he made remind or conspicuous? When shall we have an engraver who will touch his steel as if he had fingers and feeling?"

P. 46 (i. 2, 3, 6), for "originators of just thought," eds. 1 and 2 read, "originators of new and just thought; as it is new, leading us to observe the powers of fancy and imagination; as it is just, the force of moral truth."

P. 48 (ii. 1, 1, 3), "crown of the connoisseur," eds. 1 and 2 continue, "and of those 'standard' pictures with which half the walls of Europe are covered, and for the manufacture of which recipes are to be found in most works on art. 'Take one-eighth light, three-eighths middle tint, four-eighths shadow; mix carefully, flavour with cochineal, cool with ultramarine, and serve up sentiment.' Nay, even where a high ideal has been sought for, the search seldom produces more than one good picture, on which a few clever but monotonous changes are rung by the artist himself, and innumerable discords by his imitators, ending in the multiplication *ad nauseam* of the legitimate landscape ragout, composed of a large tree, a bridge, a city, a river, and a fisherman."

P. 51 (ii. 1, 1, 7). The note referring to "The Stones of Venice" was added in ed. 5.

P. 79 (ii. 1, 7, 2), line 11, "judgment of art. It is strange, that . . . ," eds. 1 and 2 read, "judgment of art. We have no eye for colour—we

perceive no intention in composition—we do not know anything about form —we cannot estimate excellence—we do not care for beauty—but we know whether it deceives. It is a strange thing that . . ."

P. 80 (ii. 1, 7, 3), "Cuyp, . . . but he has no sense of beauty," eds. 1 and 2 read, "Cuyp, . . . but then he has not the slightest idea of the meaning of the word 'beautiful.'"

P. 80 (ii. 1, 7, 4), line 6, "mind of the spectator," eds. 1 and 2 read, "spectator, and chiefly of forcing upon his feelings those delicate and refined truths of specific form, which are just what the careless eye can least detect or enjoy, because they are intended by the Deity to be the constant objects of our investigation that they may be the constant sources of our pleasure."

P. 81 (ii. 1, 7, 5), "supported on a stick instead of a trunk." Almost all the rest of this chapter (§§ 5 47) was not included in eds. 1 and 2, which contained instead briefer passages §§ 6-11 as follows:—

"[§ 6. And with the feeling of modern artists.] Who, that has one spark of feeling for what is beautiful or true, would not turn to be refreshed by the pure and extended realizations of modern art! How many have we —how various in their aim and sphere—embracing one by one every feeling and lesson of the creation! David Cox, whose pencil never falls but in dew—simple-minded as a child, gentle, and loving all things that are pure and lowly, content to lie quiet among the rustling leaves, and sparkling grass, and purple-cushioned heather, only to watch the soft white clouds melting with their own motion, and the dewy blue dropping through them like rain, so that he may but cast from him as pollution all that is proud, and artificial, and unquiet, and worldly, and possess his spirit in humility and peace. Copley Fielding, casting his whole soul into space—exulting like a wild deer in the motion of the swift mists, and the free far surfaces of the untrodden hills—now wandering with the quick, pale, fitful sun-gleams over the dim swells and sweeps of grey downs and shadowy dingles, until, lost half in light and half in vapour, they melt into the blue of the plain as the cloud does into the sky—now climbing with the purple sunset along the aerial slopes of the quiet mountains, only known from the red clouds by their stillness—now flying with the wild wind and sifted spray along the white, driving, desolate sea; but always with the passion for nature's freedom burning in his heart, so that every leaf in his foreground is a wild one, and every line of his hills is limitless. J. D. Harding, brilliant and vigorous, and clear in light as nature's own sunshine —deep in knowledge, exquisite in feeling of every form that nature falls into —following with his quick, keen dash the sunlight into the crannies of the rocks, and the wind into the tangling of the grass, and the bright colour into the fall of the sea-foam—various, universal in his aim—master alike of all form and feature of crag, or torrent, or forest, or cloud; but English, all English at his heart, returning still to rest under the shade of some spreading elm, where the fallow deer butt among the bending fern, and the quiet river glides noiselessly by its reedy shore, and the yellow corn sheaves glow along the flanks of the sloping hills. Clarkson Stanfield, firm and

fearless, and unerring in his knowledge—stern and decisive in his truth—perfect and certain in composition—shunning nothing, concealing nothing, and falsifying nothing—never affected, never morbid, never failing—conscious of his strength, but never ostentatious of it—acquainted with every line and hue of the deep sea—chiselling his waves with unhesitating knowledge of every curve of their anatomy, and every moment of their motion—building his mountains rock by rock, with wind in every fissure and weight in every stone—and modelling the masses of his sky with the strength of tempest in their every fold. And Turner—glorious in conception—unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and the morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of His universe, standing, like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

"[§ 7. The character of Venice as given by Canaletti.] But I must not anticipate my subject: what I have asserted must be proved by deliberate investigation of facts, and in no way left dependent on feeling or imagination. Yet I may, perhaps, before proceeding into detail, illustrate my meaning more completely by a comparison of the kind of truths impressed upon us in the painting of Venice by Canaletti, Prout, Stanfield, and Turner.

"The effect of a fine Canaletti is, in its first impression, dioramic. We fancy we are in our beloved Venice again, with one foot, by mistake, in the clear, invisible film of water lapping over the marble steps of the foreground. Every house has its proper relief against the sky—every brick and stone its proper hue of sunlight and shade—and every degree of distance its proper tone of retiring air. Presently, however, we begin to feel that it is lurid and gloomy, and that the painter, compelled by the lowness of the utmost light at his disposal to deepen the shadows, in order to get the right relation, has lost the flashing, dazzling, exulting light, which was one of our chief sources of Venetian happiness. But we pardon this, knowing it to be unavoidable, and begin to look for something of that in which Venice differs from Rotterdam, or any other city built beside canals. We know that house, certainly; we never passed it without stopping our gondolier, for its arabesques were as rich as a bank of flowers in spring, and as beautiful as a dream. What has Canaletti given us for them? Five black dots. Well; take the next house. We remember that too; it was mouldering inch by inch into the canal, and the bricks had fallen away from its shattered marble shafts, and left them white and skeleton-like; yet, with their fretwork of cold flowers wreathed about them still, untouched by time, and through the rents of the wall behind them there used to come long sunbeams, greened by the weeds through which they pierced, which flitted and fell, one by one, round those grey and quiet shafts, catching here a leaf and there a leaf and gliding over the illumined edges and delicate fissures, until they sank into the deep dark hollow between the marble blocks of the sunk foundation, lighting every other moment one isolated emerald lamp on the crest of the intermittent waves, when the wild sea-weeds and crimson lichens drifted

and crawled with their thousand colours and fine branches over its deca and the black, clogging, accumulated limpets hung in ropy clusters from the dripping and tinkling stone. What has Canaletti given us for this? One square red mass, composed of—let me count—five-and-fifty, no; six-and-fifty, no; I was right at first—five-and-fifty bricks, of precisely the same size, shape, and colour, one great black line for the shadow of the roof at the top, and six similar ripples in a row at the bottom! And this is what people call 'painting nature'! It is, indeed, painting nature—as she appears to the most unfeeling and untaught of mankind. The bargeman and the bricklayer probably see no more in Venice than Canaletti gives—heaps of earth and mortar, with water between—and are just as capable of appreciating the facts of sunlight and shadow, by which he deceives us, as the most educated of us all. But what more there is in Venice than brick and stone—what there is of mystery and death, and memory and beauty—what there is to be learned or lamented, to be loved or wept—we look for to Canaletti in vain.

"[§ 8. By Prout.] Let us pass to Prout. The imitation is lost at once. The buildings have nothing resembling their real relief against the sky; there are multitudes of false distances; the shadows in many places have a great deal more Vandyke-brown than darkness in them; and the lights very often more yellow-ochre than sunshine. But yet the effect on our eye is that very brilliancy and cheerfulness which delighted us in Venice itself, and there is none of that oppressive and lurid gloom which was cast upon our feelings by Canaletti.* And now we feel there is something in the subject worth drawing, and different from other subjects and architecture. That house is rich, and strange, and full of grotesque carving and character—that one next to it is shattered and infirm, and varied with picturesque rents and hues of decay—that farther off is beautiful in proportion, and strong in its purity of marble. Now we begin to feel that we are in Venice; this is what we could not get elsewhere; it is worth seeing, and drawing, and talking and thinking of,—not an exhibition of common daylight or brick walls. But let us look a little closer; we know those capitals very well; their design was most original and perfect, and so delicate that it seemed to have been cut in ivory;—what have we got for them here? Five straight strokes of a reed pen! No, Mr. Prout, it is not quite Venice yet.

"[§ 9. By Stanfield.] Let us take Stanfield then. Now we are farther

* "It will be observed how completely I cast aside all mere *mechanical* excellence as unworthy of praise. Canaletti's *mechanism* is wonderful,—Prout's, the rudest possible; but there is not a grain of feeling in the one, and there is much in the other. In spite of all that can be alleged of the mannerism and imperfections of Prout as an artist, there is that in his drawings which will bring us back to them again and again, even after we have been rendered most fastidious by the exquisite drawing and perfect composition of the accomplished Roberts. There is an appreciation of realization of continental character in his works—a locality and life which have never yet been reached by any other of our architectural draughtsmen—and they are the sign of deep feeling and high genius, by whatever faults of manner they may be attained or accompanied; and we shall think ourselves in danger of losing our right feeling for art, and for nature too, when we find ourselves unable to turn occasionally from the refined grace of Roberts, and the absolute truth of Stanfield, to linger with Prout on the sunny side of a Flemish street, watching the fantastic peaks of its gables in the sky, and listening for the clatter of the sabot."

still from anything like Venetian tone; all is cold and comfortless, but there is air and good daylight, and we will not complain. And now let us look into the buildings, and all is perfection and fidelity; every shade and line full of feeling and truth, rich and solid, and substantial stone; every leaf and arabesque marked to its minutest curve and angle; the marble crumbling, the wood mouldering, and the waves splashing and lapping before our eyes. But it is all drawn hard and sharp, there is nothing to hope for or find out, nothing to dream of or discover; we can measure and see it from base to battlement, there is nothing too fine for us to follow, nothing too full for us to fathom. This cannot be nature, for it is not infinity. No, Mr. Stanfield, it is scarcely Venice yet.

"[§ 10. By Turner.] But let us take, with Turner, the last and greatest step of all. Thank heaven, we are in sunshine again,—and what sunshine! Not the lurid, gloomy, plague-like oppression of Canaletti, but white, flashing fulness of dazzling light, which the waves drink and the clouds breathe, bounding and burning in intensity of joy. That sky,—it is a very visible infinity,—liquid, measureless, unfathomable, panting and melting through the chasms in the long fields of snow-white, flaked, slow-moving vapour, that guide the eye along their multitudinous waves down the islanded rest of the Euganean hills. Do we dream, or does the white forked sail drift nearer, and nearer yet, diminishing the blue sea between us with the fulness of its wings? It pauses now; but the quivering of its bright reflection troubles the shadows of the sea, those azure, fathomless depths of crystal mystery, on which the swiftness of the poised gondola floats double, its black beak lifted like the crest of a dark ocean bird, its scarlet draperies flashed back from the kindling surface, and its bent oar breaking the radiant water into a dust of gold. Dream-like and dim, but glorious, the unnumbered palaces lift their shafts out of the hollow sea,—pale ranks of motionless flame,—their mighty towers sent up to heaven like tongues of more eager fire,—their grey domes looming vast and dark, like eclipsed worlds,—their sculptured arabesques and purple marbles fading farther and fainter, league beyond league, lost in the light of distance. Detail after detail, thought beyond thought, you find and feel them through the radiant mystery, inexhaustible as indistinct, beautiful, but never all revealed; secret in fulness, confused in symmetry, as nature herself is to the bewildered and foiled glance, giving out of that indistinctness, and through that confusion, the perpetual newness of the infinite, and the beautiful.

"Yes, Mr. Turner, we are in Venice now.

"[§ 11. The system to be observed in comparing works with reference to truth.] I think the above example may, at least, illustrate my meaning, and render clear the distinction which I wish the reader always to keep in mind, between those truths which are selected as a means of deception, and those which are selected for their own sake. How few of the latter are usually given by the old masters, I shall proceed to show; but in so doing I shall not take particular instances of local character like the above, but shall confine myself to those general truths of nature which are common to all countries and times, and which are independent of local or national characters, partly because the works of the old masters are for the most

part intended not to be particular portraiture, but ideal or general nature; and partly because the representation of the local character of scenery will more properly be considered under the head of ideas of relation, as it necessarily bears the same relation to ideal landscape which the representation of individual character does to that of the ideal human form, animated by its perfect and generic mind. At present, therefore, I leave out of the question all consideration of peculiar and local character, though, in doing so, I omit one of the chief and most essential qualities of truth in at least one-half of the works of our greatest modern master, and I am content to take that which is universal in the moderns, and compare it with that which is suffered to be universal in the ancients. And when we have investigated the nature and desirableness of ideas of relation, we will take up those parts of the works of both schools which are local, and observe how the knowledge of specific character is used to awaken and direct the current of particular thought. In the execution of our immediate task, we shall be compelled to notice only a few of the most striking and demonstrable facts of nature. To trace out the actual sum of truth or falsehood in any one work, touch by touch, would require an essay on every department of physical science, and then a chapter to every inch of canvas. All that can be done is to take the broad principles and laws of nature, and show, in one or two conspicuous instances, where they have been observed, and where violated, and so to leave the reader to find out for himself how the observation and violation have been continued in every part, and down to the most delicate touches. I can do little more than suggest the right train of thought and mode of observation; to carry it fully out must be left to the feeling and the industry of the observer. [§ 12. Difficulty of demonstration in such subjects.] And as some apology for the most inadequate execution even of what I have here attempted, it should be considered how difficult . . . " [See now p. 137].

P. 86 (ii. 1, 7, 9), note, for "was perhaps thinking . . . like manna," eds. 3 and 4 read, briefly, "had, I imagine, a view also to its chemical property."

P. 92 (ii. 1, 7, 12). The note referring to "The Stones of Venice" was added in ed. 5.

P. 96 (ii. 1, 7, 15). The quotation in the note was placed in eds. 3 and 4 in the body of the text, after the words "imitative truth in it."

P. 97 (ii. 1, 7, 15), ed. 3 omitted the words "and in one in the Louvre . . . appears in another."

P. 108 (ii. 1, 7, 24), "colour and texture; but partly," eds. 3 and 4 read, "colour and texture; a large drawing in the possession of B. G. Windus, Esq., of Tottenham, is of great value as an example of his manner at the period; a manner not only careful, but earnest, and free from any kind of affectation. Partly . . . "

P. 119 (ii. 1, 7, 31), line 22, for "I remember Mackenzie, and Haghe," eds. 3 and 4 read, "I have Mackenzie in my eye."

Pp. 121 and 130 (ii. 1, 7, 32 and 37). The note referring to "The Stones of Venice" was added in ed. 5.

P. 130 (ii. 1, 7, 37), lines 2 and 4 from foot, for "Nicolo," ed. 3 reads, "Nino."

P. 134 (ii. 1, 7, 39), for "examples, as well as some of the drawings . . . of Farnley," eds. 3 and 4 read, "examples. The most perfect gem in execution is a little bit on the Rhine, with reeds in the foreground, in the possession of B. G. Windus, Esq., of Tottenham; but the Yorkshire drawings seem to be, on the whole, the most noble representatives of his art at this period."

P. 137 (ii. 1, 7, 41), line 21, for "of the drawings above alluded to . . . my present space," eds. 3 and 4 read, "The Valley of Chamounix, in the collection of Walter Fawkes, Esq., I have never seen; it has a high reputation." And in line 27, for "berg," eds. 3 and 4 read, "land."

P. 141 (ii. 1, 7, 44), eds. 3 and 4 omit italics and foot-note.

P. 146 (ii. 1, 7, 46), line 3, "to the exhibition of them . . . Benedetto," eds. 3 and 4 read, at greater length, "to the exhibition of them. But his powers did not attain their highest results till towards the year 1840, about which period they did so suddenly, and with a vigour and concentration which rendered his pictures at that time almost incomparable with those which had preceded them. The drawings of Nemi, and Oberwesel, in the possession of B. G. Windus, Esq., were among the first evidences of this sudden advance; only the foliage in both these is inferior; and it is remarkable that in this phase of his art, Turner has drawn little foliage, and that little badly—the great characteristic of it being its power, beauty, and majesty of colour, and its abandonment of all littleness and division of thought to a single impression. In the year 1842 he made some drawings from recent sketches in Switzerland; these, with some produced in the following years, all of Swiss subjects, I consider to be, on the whole, the most characteristic and perfect works he has ever produced. The Academy pictures were far inferior to them, but among these, examples of the same power were not wanting, more especially in the modern pictures of Venice, the Sun of Venice, going to Sea, the San Benedetto."

P. 147 (ii. 1, 7, 47), after the end of the last paragraph but one ("concluding section"), eds. 1 and 2 add a further paragraph:—

"It would be needless, after having explained a given truth, to repeat the same phrases, 'observe it here' or 'trace it there,' with respect to all the works in which it may happen to occur. I shall illustrate each truth from the works of the artist by whom I find it most completely and constantly given; commonly, therefore, from those of the father of modern art, J. M. W. Turner, and I shall then name the other artists in whom its faithful rendering is also deserving of praise."

To the last paragraph eds. 1 and 2 add marginal note, "§ 13. General plan of investigation," and at its close the words, "Architecture will be slightly noticed in the concluding section of the present part; more fully in the following parts of the work."

P. 155 (ii. 2, 1, 12), after "intense fire of summer noon," eds. 1 and 2 add, "The Cowes, Devonport with the Dockyard, Colchester, Okehampton,

Folkestone, Cologne, Kenilworth, Durham, and Dudley might be instanced as cases of every effect of the most refined and precious tone, which we might fearlessly, if not triumphantly, compare with the very finest works of the old masters. And the difference," etc.

P. 156 (ii. 2, 1, 13), line 6 from end, for "shall find few pictures . . . which do," eds. 1 and 2 read, "shall not find a single . . . which does."

P. 158 (ii. 2, 1, 18), eds. 1 and 2 omit the foot-note.

P. 162 (ii. 2, 1, 21), eds. 1 and 2 begin this section, "I do not doubt the comparison."

P. 164 (ii. 2, 2, 1), eds. 1 and 2 insert a further paragraph at the beginning of this chapter as follows:—

"[§ 1. Incompetence of the later critics of Turner's colour.] There is nothing so high in art but that a scurrile jest can reach it, and often, the greater the work, the easier it is to turn it into ridicule. To appreciate the science of Turner's colour would require the study of a life, but to laugh at it requires little more than the knowledge that yolk of egg is yellow and spinage green—a fund of critical information on which the remarks of most of our leading periodicals have been of late years exclusively based. We shall, however, in spite of the sulphur and treacle criticisms of our Scotch connoisseurs, and the eggs and spinage of our English ones, endeavour to test the works of this great colourist by a knowledge of nature somewhat more extensive than is to be gained by an acquaintance, however familiar, with the apothecary's shop, or the dinner-table."

P. 169 (ii. 2, 2, 5), line 21, after "by local falsehood" ed. 1 continues, "It is quite true that in this particular department of art, colour, one error may often be concealed by another, and one falsehood made to look right, by cleverly matching another to it; but that only enables us to be certain, that when we have proved one colour to be false, if it looks right, there must be something else to keep it in countenance, and so we have proved two falsehoods instead of one. And indeed truth is only," etc.

P. 169 (ii. 2, 2, 5), ed. 1 omits the last paragraph of this section, "Whatever depth . . . σκιᾷ."

P. 174 (ii. 2, 2, 10, end), for "do not ask . . . enjoy," eds. 1 and 2 read, "do not talk about truth."

P. 175 (*ib.* 12), lines 14-17, for "But I have . . . sudden streak," eds. 1 and 2 read, "Whenever therefore I see anything attributed to him artistically wrong, or testifying a want of knowledge of nature, or of feeling for colour, I become instantly incredulous; and if ever I advance anything . . . affirmed to be his as such, it is not so much under the idea that it can be his, as to show what a great name can impose upon the public. The landscape I speak of has, beyond a doubt, high qualities in it; I can scarcely make up my mind whether to like it or not, but at any rate it is something which the public are in the habit of admiring and taking upon trust to any extent. Now the sudden streak . . ."

P. 176 (*ib.* 13), line 11 from foot, eds. 1 and 2 number this paragraph "[§ 15. His great tenderness in all large spaces of colour"] and begin it as follows:—"And it is, perhaps, herein that the chief beauty, excellence, and truth of Turner's colour, as distinguished from the absurd, futile, and fatal efforts which have been made to imitate it, chiefly lies. For Nature, in the same way, never uses raw colour; there is a tenderness and subdued tone about her purest hues, and a warmth, glow, and light in her soberest. It is instructive . . ."

P. 177 (*ib.* 13, end), eds. 1 and 2 conclude this paragraph thus: "ultramarine; skies, in which the raw, meaningless colour is shaded steadily and perseveringly down, passing through the pink into the yellow as a young lady shades her worsted, to the successful production of a very handsome oil-cloth, but certainly not of a picture.

"But throughout . . ."

P. 179 (*ib.* 16, end), eds. 1 and 2 conclude this paragraph thus: ". . . stone; while no artist, dead or living, has ever attained the constant and perfect realization of the great principle of nature—that there shall be nothing without change: with him, and with him only, every individual stroke of the brush has in itself gradations and degrees of colour; and a visible space of monotony is a physical impossibility. Every part is abundant and perfect in itself, though still a member of the great whole; and every square inch contains in itself a system of colour and light, as complete, as studied, and as wonderful as the great arrangement of that to which it is subordinate.

"What I am about," etc.

P. 181 (*ib.* 19, end), eds. 1 and 2 here proceed with a considerable additional passage as follows: ". . . colour is based, but it would be absurd at present to occupy more time with so inexhaustible a subject; the colour of these inimitable drawings must be considered when we examine them individually, not separated from what it illustrates. Taken generally, the chief characteristics of Turner's colour, whether in drawings or paintings, considered only with respect to truth, and without reference to composition or beauty, of which at present we can take no cognizance, are those above pointed out, which we shall briefly recapitulate.

"[§ 22. The perfection and importance of his greys. Recapitulation.] 1. Prevalence, variety, value, and exquisite composition of greys. The grey tones are, in the drawings especially, the most wonderful as well as the most valuable portions of the whole picture. Some of the very first-rate drawings are merely harmonies of different kinds of grey: 'Longships Lighthouse, Land's End,' for instance. Several appear to have been drawn entirely with modulated greys first, and then sparingly heightened with colour on the lights; but whatever the subject, and however brilliant the effect, the grey tones are the foundation of all its beauty.

"2. Refinement, delicacy, and uncertainty in all colours whatsoever. Positive colour is, as I before said, the rarest thing imaginable in Turner's works, and the exquisite refinement with which variety of hue is carried

into his feeblest tints is altogether unparalleled in art. The drawing of Colchester, in the England series, is an example of this delicacy and fulness of tint together, with which nothing but nature can be compared. But I have before me while I write a drawing of the most vigorous and powerful colour, with concentrated aerial blue opposed to orange and crimson. I should have fancied at a little distance, that a cake of ultramarine had been used pure upon it. But, when I look close, I discover that all which looks blue in effect is in reality a changeful grey, with black and green in it, and bluer tones breaking through here and there more or less decisively, but without one grain or touch of pure blue in the whole picture, except on a figure in the foreground, nor one grain, nor touch of any colour whatsoever, of which it is possible to say what it is, or how many are united in it. Such will invariably be found the case, even with the most brilliant and daring of Turner's systems of colour.

"3. Dislike of purpose, and fondness for opposition of yellow and black, or clear blue and white.

"[§ 23 (as § 20 in later editions).] 4. Entire subjection of the whole system of colour to that of chiaroscuro. I have not before noticed this, because I wished to show how true and faithful Turner's colour is, as such, without reference to any associated principles. But the perfection and consummation of its truth rests in its subordination to light and shade — a subordination . . ."

P. 182 (ii. 2, 2, 20), line 3, eds. 1 and 2 omit the foot-note.

P. 182 (ii. 2, 2, 20), line 5, for "Were it necessary," eds. 1, 2, 3, and 4 read, "He paints in colour, but he thinks in light and shade; and were it necessary."

P. 183 (ii. 2, 2, 20), line 8, "deserved disgrace. With him the hue," eds. 1 and 2 continue, "For no colour can be beautiful, unless it is subordinate; it cannot take the lead without perishing—in superseding the claims of other excellences, it annihilates its own. To say that the chief excellence of a picture is its colour, is to say that its colour is imperfect. In all truly great painters, and in Turner more than all, the hue."

Eds. 3 and 4 read here, "deserved disgrace. With him, as with all the greatest painters, and in Turner more than all, the hue."

Ib., *ib.*, line 10, for "the chief source," eds. 1, 2, 3, and 4 read, "the source nor the essence."

P. 184 (ii. 2, 3, 1), line 4, for "we speak of these. At present," eds. 1 and 2 read, "we speak of them—we must not bring their poetry and their religion down to optics. I cannot watch the sun descending on Sinai, or stand in the starry twilight by the gates of Bethlehem, and begin talking of refraction and polarization. It is your heart that must be the judge here—if you do not *feel* the light, you will not see it. When, therefore, I have proved to you what is beautiful, and what God intended to give pleasure to your spirit in its purity, we will come to Turner as the painter of light—for so emphatically he should be called—and, picture by picture, we will trace at once the truth and the intention.

"But at present . . ."

P. 191 (ii. 2, 3, 9), line 13, "able to manufacture," eds. 1 and 2 read, "able to paint lanterns and candles, the principle here laid down is exceedingly correct; or if it means being able to manufacture."

P. 193 (ii. 2, 3, 11), line 8, eds. 1–4 read, "her great rule, to give precisely the same quantity of deepest shade which she does of highest light, and no more; points . . ."

P. 194 (ii. 2, 3, 13), eds. 1 and 2 insert between § 12 and § 13 of the later editions the following passages:—

"[§ 13. General falsehood of the old masters in this respect.] Now observe how totally the old masters lost truth in this respect by their vicious trickery in trying to gain tone. They were glad enough to isolate their lights, indeed; but they did even this artificially, joining them imperceptibly, as Reynolds says, with the shadows, and so representing, not a point of illuminated objects on which light strikes and is gone, but a lantern in the picture, spreading rays around it, and out of it. And then to gain the deceptive relief of material objects against extended lights, as noticed in Chapter I. of this section, § 4, they were compelled to give vast spaces of deep shadow, and so entirely lost the power of giving the points of darkness. Thus the whole balance of every one of their pictures is totally destroyed, and their composition as thoroughly false in chiaroscuro, as if they had given us no shade at all, because one member, and that the most important of the shadows of the landscape, is totally omitted. Take the Berghem, No. 132, Dulwich Gallery, which is a most studied piece of chiaroscuro. Here we have light isolated with a vengeance! Looking at it from the opposite side of the room, we fancy it must be the representation of some experiment with the oxy-hydrogen microscope; and it is with no small astonishment that we find on closer approach, that all the radiance proceeds from a cow's head! Mithra may well be inimical to Taurus, if his occupation is to be taken out of his hands in this way! If cattle heads are to be thus phosphorescent, we shall be able to do without the sun altogether.

"But even supposing that this were a true representation of a point of light, where are our points of darkness? The whole picture, wall, figures, and ground, is one mass of deep shade, through which the details are, indeed, marvellously given when we look close, but which totally precludes all possibility of giving a single point or keynote of shade. Now nature, just as far as she raised the white cow's head above all the middle tint in light, would have put some black on the cow's head, or hole in the wall, or dark piece of dress, something, it matters not what, below all the middle tint in darkness, just as violent and just as conspicuous in shade, as the head is violent and conspicuous in light. Consequently, Berghem has given us only two members of the system of chiaroscuro, of which nature has appointed that there shall always be three.

"[§ 14. Excellence of the chiaroscuro of M. Angelo, P. Veronese, and Rubens.] I have chosen this picture for illustration, because it is a very clever and careful work by a master, not, in his ordinary works, viciously disposed to tricks of chiaroscuro. But it must be evident to the reader, that in the same way, and in a far greater degree, those masters are false

who are commonly held up as the great examples of management of chiaroscuro. All erred, exactly in proportion as they plunged with greater ardour into the jack-a-lantern chase. Rembrandt most fatally and constantly; and (of course I speak of quantity, not of quality, of shade) next to him, Correggio; while the Florentines and Romans kept right just because they cared little about the matter, and kept their light and shade in due subordination to higher truths of art. Thus Michael Angelo's chiaroscuro is, perhaps, the most just, perfect, unaffected, and impressive existing. Rafaelle's early works are often very truthful in quantity, though not in management,—the Transfiguration totally wrong. The frescoes of the Vatican, before their blues gave way, must have been very perfect. But Caghari, and Rubens in his finest works, are the only two examples of the union of perfect chiaroscuro with perfect colour. We have no lantern-lights in their works, all is kept chaste and shed equally from the sky, not radiating from the object; and we have invariably some energetic bit of black, or intense point of gloom, commonly opposed to yellow to make it more conspicuous, as far below all the rest of the picture as the most brilliant lights are above it.

"[§ 15. Errors of the landscape painters.] Among the landscape painters, Cuyp is very often right; Claude, sometimes, by accident, as in the Seaport, No. 14 in our own Gallery, where the blue stooping figure is a beautifully-placed keynote of gloom. Both the Poussins, Salvator, and our own Wilson, are always wrong, except in such few effects of twilight as would, even in reality, reduce the earth and sky to two broad equalized masses of shade and light. I do not name particular works, because if the facts I have above stated be once believed, or proved, as they may be, by the slightest observation, their appreciation is easy, and the error or truth of works self-evident."

P. 195 (ii. 2, 3, end), eds. 1 and 2 add a final "§ 17 Recapitulation," as follows:—

"Such, then, are the two great principles by which the chiaroscuro of our greatest modern masters differs from that of the more celebrated of the ancients. I need scarcely again point out the farther confirmation resulting from the examination of them, of my assertion that ideas of imitation were incompatible with those of truth. We have now seen that to obtain *one* truth of tone necessary for the purposes of imitation, the old masters were compelled to sacrifice, first, real relation of distances, then truth of colour, and finally, all legitimate chiaroscuro,—sacrifices which, however little they may be felt by superficial observers, will yet prevent the real lover of nature from having the slightest pleasure in their works, while our great modern landscape painter, scorning all deceptive imitation, states boldly the truths which are in his power, and trusts for admiration, not to the ill-regulated feelings, which are offended because his statement must be imperfect, but to the disciplined intellect, which rejoices in it for being true."

P. 196 (ii. 2, 4, 1), the foot note was omitted in eds. 1 and 2.

P. 198 (ii. 2, 4, 4), foot-note, eds. 1 and 2 omit the last three lines, "On the other hand . . . towards the distance."

P. 199 (ii. 2, 4, 5), "representing space," eds. 1 and 2 proceed as follows:—

"And that they did not, must be felt by every observer in cases where varied forms of sky or distance join with near foliage or foreground, when, though the near leaves may be made almost black for force, and the encountering sky or hills toned into the most exquisite purity of atmosphere, nothing can prevent the eye from feeling the intersection and junction of the lines, and an inextricable confusion of parts, which I have sometimes heard critics expatiating upon as harmony of composition and unity of arrangement, when, in fact, it is destruction of space. Some exceptions occur when the background has been considered of small importance, and has been laid in merely to set off near objects; and often very beautiful exceptions in the bits of landscape, thrown in by great masters as the background to their historical pictures, usually a thousand times better than the laboured efforts of the real landscape painters.* [§ 6. Exception in the landscape of Rubens.] But only Rubens affords us instances of anything like complete observation of the principle in entire landscape. The distance of the picture of his own villa, in the National Gallery, is no small nor unimportant part of the composition; the chief light and colour of the picture are dedicated to it. But Rubens felt that, after giving the very botany and ornithology of his foreground, he could not maintain equal decision, nor truthfully give one determined outline in the distance. Nor is there one; all is indistinct, and confused, and mingling, though every thing, and an infinity of things, too, is told; and if any person will take the trouble to keep his eye on this distance for ten minutes, and then turn to any other landscape in the room, he will feel them flat, crude, cutting, and destitute of space and light. Titian, Claude, or Poussin, it matters not, however scientifically opposed in colour, however exquisitely mellowed and removed in tone, however vigorously relieved with violent shade, all will look flat canvas beside this truthful, melting, abundant, limitless distance of Rubens. [§ 7. But modern artists, etc.] But it was reserved for modern art to take even a bolder step in the pursuit of truth. To sink the distance for the foreground was comparatively easy; but it implied the partial destruction of exactly that part of the landscape which is most interesting, most dignified, and most varied; of all, in fact, except the mere leafage and stone under the spectator's feet. Turner introduced a new era . . ." etc.

P. 199 (ii. 2, 4, 6), line 7 ("always the sign of vice in art"), eds. 1 and 2 add this foot-note here:—

"That is to say, if they are systematically and constantly used. Soft

* "It is particularly interesting to observe the difference between the landscape of Nicholas Poussin when it is a background and when it is a picture, not with reference to the point at present under discussion, but to general grandeur and truth of conception. When it is a background, it almost draws us away from the figures; when it is a picture, we should be glad of some figures to draw us away from it. His backgrounds are full of light, pure in conception, majestic in outline, graceful in detail, and in every way instructive and delightful take No. 295 in the Dulwich Gallery for instance. But his landscapes sometimes sink almost as low as Gaspar's, and are lightless, conventional, false, and feeble—only just less so than those of the professed landscape painters, and that is saying little enough for them."

and melting lines are necessary in some places, as, for instance, in the important and striking parts of the outline of an object which turns gradually, so as to have a large flat surface under the eye just when it becomes relieved against space, and so wherever thick mist is to be expressed, or very intense light; but in general, and as a principle of art, lines ought to be made tender by graduation and change as they proceed, not by slurring. The hardest line in the world will not be painful if it be managed as nature manages it, by pronouncing one part and losing another, and keeping the whole in a perpetual state of transition. Michael Angelo's lines are as near perfection as mortal work can be; distinguished, on the one hand, from the hardness and sharpness of Perugino and the early Italians, but far more, on the other, from the vicious slurring and softness which Murillo falls into when he wishes to be fine. A hard line is only an imperfection, but a slurred one is commonly a falsehood. The artist whose fault is hardness *may* be on the road to excellence—he whose fault is softness *must* be on the road to ruin."

P. 200 (ii. 2, 4, 6), lines 1 and 6, the foot-notes are omitted in eds. 1 and 2.

P. 200 (ii. 2, 4, 6), line 10, for "Thus, Callcott's Trent is," eds. 1 and 2 read, "Thus, Callcott's magnificent Trent (perhaps the best picture, on the whole, he has ever painted) is."

P. 201 (ii. 2, 4, 8), eds. 1 and 2 add the following paragraph at the end of the chapter:—

"The laborious completeness of the figures and foregrounds of the old masters, then, far from being a source of distance and space, is evidently destructive of both. It may, perhaps, be desirable on other grounds; it may be beautiful and necessary to the ideal of landscape. I assert at present nothing to the contrary; I assert merely that it is mathematically demonstrable to be untrue."

P. 205 (ii. 2, 5, 6), line 21, "windows. There is no suggestion," eds. 1 and 2 read, "windows. The light side is blank, No. 1; the dark side is blank, No. 2; and the windows are blanks, Nos. 3, 4, 5. There is not a shadow of a suggestion . . ."

Pp. 212-13 (ii. 2, 5, 15), eds. 1 and 2 omit the foot-note.

P. 214 (ii. 2, 5, 17), "A single dusty roll . . . doomsday. What Sir J. Reynolds," eds. 1 and 2 here read as follows: "Of all errors, therefore, too much making out is the most vicious; because it in fact involves every other kind of error, denying one half of the truths to be stated, while it misrepresents those which it pretends to state. He who pretends to draw all the leaves of an oak, denies five while he expresses three, and expresses those three falsely. He alone who defines none, can suggest all. [§ 17. Swift execution, etc.] We shall see, hereafter, in examining the qualities of execution, that one of its chiefest attractions is the power of rightly expressing *infinity*; and that the pleasure which we take in the swift strokes of a great master is not so much dependent on the swiftness or decision of

them, as on the expression of infinite mystery by the mere breaking, crumbling, or dividing of the touch, which the labour of months could not have reached, if devoted to separate details. One of Landseer's breaking, scratchy touches of light is far more truly expressive of the infinity of hair, than a week's work could make a painting of particular hairs; and a single dusty roll . . . doomsday. And thus while the mind is kept intent upon wholeness of effect, the hand is far more likely to give faithful images of details, than if the mind and hand be both intent on the minutiæ. What Sir J. Reynolds . . ."

P. 214 (ii. 2, 5, 18), line 28, for "It is more agreeable that," eds. 1 and 2 read, "It is more agreeable that a nostril or an ear should be suggested by a single dash of the pencil than that they should be made out with microscopic accuracy,—more agreeable that."

Ib. (*ib.*), line 34, for "impressive," eds. 1 and 2 read, "impressive; it will lose only what is monotonous and uninteresting, if not disagreeable."

P. 215 (ii. 2, 5, 18, end), line 11, after "followed her," eds. 1 and 2 continue thus:—"And thus we have two great classes of error in landscape painting: the first, the attempting to give all details distinctly, which is the error of children, mechanics, and the Dutch school; the second, the omitting details altogether, which is commonly the error of an impetuous, intellectual, but uncultivated mind, and is found in whatever is best of the Italian school. (Claude's foregrounds come under the same category with the Dutch.) Both destroy space and beauty, but the first error is a falsehood, the second only an imperfection."

Ib. (*ib.*, § 19, end), eds. 1 and 2 add the following:—"Let me, however, point back for a moment to the result of our present examination of general truths. We have found the old masters excel us in one particular quality of colour—probably the result merely of some technical secret, and in one deceptive effect of tone, gained at the expense of a thousand falsehoods and omissions. We have found them false in aerial perspective, false in colour, false in chiaroscuro, false in space, false in detail; and we have found one of our modern artists faithful in every point, and victorious in every struggle, and all of them aiming at the highest class of truths. For which is the most important truth in a painting—for instance, of St. Mark's, Venice,—the exact quality of relief against the sky, which it shares with every hovel and brick-kiln in Italy, or the intricacy of detail and brilliancy of colour which distinguish it from every other building in the world? Or with respect to the street of Poussin, is it of more importance that we should be told the exact pitch of blackness which its chimneys assume against the sky, or that we should perceive the thousands of intricate and various incidents which in nature would have covered every cottage with history of Italian life and character? Our feelings might answer for us in an instant; but let us use our determined tests. The one truth is uncharacteristic, unhistorical, and of the secondary class; the others are characteristic, historical, and of the primary class. How incalculably is the balance already in favour of modern art!"

P. 217 (ii. 3, 1, 1, end), for "its appeal to what is immortal . . . mortal is essential," eds. 1 and 2 read, "it is surely meant for the chief teacher of what is immortal in us, as it is the chief minister of chastisement or of blessing to what is mortal."

Ib. (ii. 3, 1, 2, end), last line, for "extraordinary; and yet it is not," eds. 1 and 2 read, "extraordinary, when the heavens force themselves on our attention with some blaze of fire, or blackness of thunder, or awaken the curiosity of idleness, because the sun looks like a frying-pan, or the moon like a fool.

"But it is not . . ."

P. 218 (ii. 3, 1, 4), lines 26 and 30, "of the old masters," eds. 1 and 2 continue, "representative of round, cushion-like swellings and protuberances associated in a very anomalous and unintelligible manner, with legs, arms, and cart-wheels; or if this be saying too much, at least the beauty of the natural forms is so little studied, that such representations are received either for truth, or for something better than truth. Whatever there may be in them of the poetical, I believe I shall be able to show that there is a slight violation of the true.

"And I shall enter . . . judges. Its other component parts of subject can be open to the criticism of comparatively but few. What I may."

P. 222 (ii. 3, 1, 11), line 1, for "Again, look," eds. 1 and 2 read, "And, by-the-bye, while we are talking of graduations of colour, look at."

P. 223 (ii. 3, 1, 11, end), line 2, "about the sun," eds. 1 and 2 add, "yet people call such an absurdity as this 'truth;' and laugh at Turner, because he paints crimson clouds."

P. 223 (ii. 3, 1, 13), line 34, "effects take place," eds. 1 and 2 add a foot-note: 'I shall often be obliged, in the present portion of the work, to enter somewhat tediously into the examination of the physical causes of phenomena, in order that in the future, when speaking of the beautiful, I may not be obliged to run every now and then into physics, but may be able to assert a thing fearlessly to be right or wrong, false or true, with reference for proof to principles before developed. I must be allowed, therefore, at present, to spend sometimes almost more time in the investigation of nature than in the criticism of art."

P. 226–27 (ii. 3, 1, 18), eds. 1 and 2 omit the foot-note.

P. 227 (*ib.*, *ib.*), "in the study," eds. 1 and 2 add, "of the perfect and deeply-based knowledge of such phenomena which is traceable in all works of Turner, we shall see farther instances in the following chapter."

P. 236 (ii. 3, 2, 11, end), "never leave it more?" eds. 1 and 2 add, "And yet you will say that these men painted nature, and that Turner did not!"

P. 241 (ii. 3, 3, 4), line 9 from foot, for "local vapour, as vapour rendered locally visible by a fall of temperature," eds. 1 and 2 read, "solid bodies borne irregularly before the wind, as they are the wind itself,

rendered visible in parts of its progress by a fall of temperature in the moisture it contains."

P. 242 (ii. 3, 3, 4), line 15, "Another resultant phenomenon," to "gradually into storm" (line 32), was omitted in eds. 1 and 2.

P. 244 (ii. 3, 3, 7), line 16, for "but it is *false*. I do not take," eds. 1 and 2 read, "I do not intend at present to dispute that circular sweeps of the brush, leaving concentric lines distinctly indicative of every separate horse-hair of its constitution, may be highly indicative of masterly handling. I do not dispute that the result may be graceful and sublime in the highest degree, especially when I consider the authority of those vaporescent flourishes, precisely similar in character, with which the more sentimental of the cherubs are adorned and encompassed in models of modern penmanship; nay, I do not take."

P. 244 (ii. 3, 3, 8), line 5 from foot, the words "of the seventeenth century" were omitted in eds. 1 and 2.

P. 247 (ii. 3, 3, 13), eds. 1 and 2 omit the foot-note; while in eds. 3 and 4 it ran thus: "Here . . . Veronese excepting only Tintoret and the religious schools."

P. 248 (ii. 3, 3, 13), line 31, for "to Salvator," eds. 1 and 2 read, "to Berghem, to Cuyp."

P. 249 (ii. 3, 3, 14), line 16, "impertinent winds. There is no," eds. 1 and 2 read, "impertinent winds. Stulz could not be more averse to the idea of being ragged. There is no."

P. 252 (ii. 3, 3, 19). The whole of this section ("I would draw . . . inhabited by fire") was entirely different in ed. 1 (only), where it ran thus:—"[§ 19. Compared with the clouds of Backhuysen.] It is instructive to compare with this such a sky as that of Backhuysen, No. 75, Dulwich Gallery, where we have perfectly spherical clusters of grape-like, smooth, opaque bodies, which are evidently the results of the artist's imaginative powers, strained to their highest pitch in his study, perhaps, however, modified and rendered more classical and ideal by his feeling of the beautiful in the human form, at least in that part of it which is in Dutchmen most peculiarly developed. There are few pictures which are so evidently in-door work as this, so completely in every part bearing witness to the habit of the artist of shutting his eyes and soul to every impression from without, and repeating for ever and ever without a sensation of imperfection, a hope or desire of improvement, or a single thought of truth or nature, the same childish, contemptible, and impossible conception. It is a valuable piece of work, as teaching us the abasement into which the human mind may fall when it trusts to its own strength, and delights in its own imagination."

Pp. 253-54 (ii. 3, 3, 21), line 2 from foot, "possible. I name this vignette, etc.," ed. 1 (only) reads here as follows: "possible. But even

here the great outline of the mass is terminated by severe right lines, four sides of an irregular hexagon, and the lesser cloud is peaked like a cliff. But I name this vignette not only because . . . indicated in spite of the most ponderous forms, and because it is as faithful as it is bold in the junction of those weighty masses with the delicate, horizontal lines of the lower air, but because it is a characteristic example," etc.

P. 256 (ii. 3, 3, 25, end), "real infinity," eds. 1 and 2 read, "real infinity, ending, as in the works of one of our artists most celebrated for *sublimity* of conception (the general admiration of whose works, however ill-founded, I can perfectly understand, for I once admired them myself), in morbid and meaningless tautology."

P. 258 (ii. 3, 3, 28). The foot-note was, as its date (1851) implies, omitted in eds. 1–4.

P. 264 (ii. 3, 4, 6), line 15, "no form at all," eds. 1 and 2 conclude the § thus: "no form at all, and that the result, however admirable or desirable it may perhaps, on principles hitherto undeveloped, be hereafter proved, is in all cases, and from all hands, as far as the representation of nature is concerned, something which only ought not to amuse by its absurdity, because it ought to disgust by its falsehood."

P. 264 (ii. 3, 4, 7), line 19, "De Wint, or even," eds. 1 and 2 read, "De Wint, the spongy breadth of Cattermole, or even."

Ib. (ii. 3, 4, 7), line 22, for "utter scorn. But one," eds. 1 and 2 read, "utter scorn. The works of Stanfield, here, as in all other points, based on perfect knowledge, would enable us to illustrate almost every circumstance of storm, and should be our text-book, were it not that all he has done has been farther carried by a mightier hand. But one."

P. 265 (ii. 3, 4, 10), line 24, "storm tones," eds. 1 and 2 omit the foot-note, and read, "storm tones: so surely as Copley Fielding attempts the slightest hint at cloud form, beyond the edgeless ray, which is tossed and twisted in the drift of the rain, does he become liny, hard, and expressionless,—so surely as he leaves the particular greys and browns whose harmony can scarcely be imperfect, and attempts the slightest passage of red colour, much more when he plunges into the difficulties of elaborate and elevated composition, does he become affected, false, and feeble."

P. 267 (ii. 3, 4, 12, end), "speak home at once," eds. 1 and 2 continue, "once; but let it be especially observed how we have, added to all this, just where the rainbow melts away, the wreath of swift and delicate cloud-form, left in decisive light, which Fielding could only have rendered in darkness, and even then with little more than the bare suggestion of imperfect outlines; while Turner has given us in every flake a separate study of beautiful and substantial form."

P. 267 (ii. 3, 4, 12-13). Between § 12 and § 13 eds. 1-4 insert an additional "[§ 13. Illustration of the nature of clouds in the opposed forms of cloud and steam]," as follows: "But there is yet added to this

noble composition an incident which may serve us at once for a further illustration of the nature and forms of cloud, and for a final proof how deeply and philosophically Turner has studied them.

"'We have, on the right of the picture, the steam and the smoke of a passing steamboat. Now steam is nothing but an artificial cloud in the process of dissipation; it is as much a cloud as those of the sky itself, that is, a quantity of moisture rendered visible in the air by imperfect solution. Accordingly, observe how exquisitely irregular and broken are its forms, how sharp and spray-like; but with all the facts observed which were pointed out in Chap. II. of this Section, the convex side to the wind, the sharp edge on that side, the other soft and lost. Smoke, on the contrary, is an actual substance, existing independently in the air; a solid, opaque body, subject to no absorption or dissipation but that of tenuity. Observe its volumes; there is no breaking up nor disappearing here; the wind carries its elastic globes before it, but does not dissolve nor break them.* Equally convex and void of angles on all sides, they are the exact representations of the clouds of the old masters, and serve at once to show the ignorance and falsehood of these latter, and the accuracy of study which has guided Turner to the truth.'"

P. 269 (ii. 3, 4, 15), for "In the Long Ships . . . we have clouds," eds. 1 and 2 read, "The Long Ships Lighthouse, Land's End, is, perhaps, a finer instance of the painting of the rain-cloud than any yet given. Taken as a whole, it is, perhaps, the noblest drawing of Turner's existing. The engraving is good, as a plate, but conveys not the slightest idea of the original. We have here clouds."

P. 269 (ii. 3, 4, 15), line 13, "transparent veil, but," eds. 1 and 2 read, "transparent veil, like Fielding's rain, but."

Ib. (*ib. ib.*), line 10 from foot, at "It is this untraceable," etc., eds. 1–4 add a marginal note, § 17: "The individual character of its parts."

P. 270 (ii. 3, 4, 16), in eds. 1–4 the marginal note runs, "Deep studied form of swift rain-cloud in the Coventry."

P. 271 (ii. 3, 4, 19), ed. 1 (only) opens this section thus: "Find me such a magnificent statement of all truth as this among the old masters, and I will say their works are worth something. But I have not quite done," etc.

P. 272 (ii. 3, 4, 19, end), ed. 1 (only) omits the last sentence, "Engravers . . . rest of the sky," of this paragraph.

Ib. (ii. 3, 4, 20), line 8, for "purest," ed. 1 (only) reads, "purest and most perfect."

Ib. (*ib. ib.*), line 10 from foot, opposite "of this effect," etc., eds. 1–4 have a marginal note, "§ (23). Absence of this effect in the works of the old masters."

* It does not do so until the volumes lose their density by inequality of motion, and by the expansion of the warm air which conveys them. They are then, of course, broken into forms resembling those of clouds.

P. 275 (ii. 3, 4, 24), line 10, opposite "But the aerial, etc.," eds. 1-4 have a marginal note, "[§ . His effects of mist so perfect that, if not at once understood, they can no more be explained or reasoned on than nature herself.]"

P. 275 (ii. 3, 4, 24, end), "nor nature inform," eds. 1-4 here insert a further paragraph :—

"[§ 29. Various instances.] It would be utterly absurd, among the innumerable passages of the kind given throughout his works, to point to one as more characteristic or more perfect than another. The 'Simmer Lake, near Askrig,' for expression of mist pervaded with sunlight,—the 'Lake Lucerne,' a recent and unengraved drawing, for the reception of near mountain form, not into dark, but into luminous cloud, the most difficult thing to do in art,—the 'Harlech' for expression of the same phenomena, shown over vast spaces in distant ranges of hills,—the 'Ehrenbreitstein,' a recent drawing, for expression of mist rising from the surface of water at sunset, and, finally, the glorious 'Oberwesel' and 'Nemi,' * for passages of all united, may, however, be named, as noble instances, though in naming five works I insult five hundred."

P. 278 (ii. 3, 4, 30 1), marginal note, "old masters," eds. 1-4 read, "old masters. Morning on the plains," and omit marginal note to § 31.

P. 279 (ii. 3, 4, 31, end), line 1, "upon the plain," eds. 1 and 2 add note "Vignette to Milton: Temptation on the Mountain."

P. 280, foot-note [3], eds. 1 and 2 omit words, "Goldau . . . order."

P. 289 (ii. 4, 1, 5), line 9 from foot, for "hills to the south-east," ed. 1 reads, "hills of the Voza," and ed. 2, "hills of the Pavillon."

P. 290 (ii. 4, 1, 6), line 6, for "Let the reader now open," eds. 1 and 2 read, "If what I have said has been well understood, I need only bid the reader open."

P. 293 (ii. 4, 2, 3). The end of this paragraph, "; and this last condition. . . . Swiss geologists," is omitted in eds. 1-4.

P. 294 (ii. 4, 2, 4). At the end of this paragraph eds. 1 and 2 have a further sentence: "Admire it or not. It is such a concentration of Alpine truth as could only have been put together by one as familiar with these snowy solitudes as their own eagles."

P. 296 (ii. 4, 2, 7-8). Between these two paragraphs eds. 1 and 2 insert the following :—

"[§ 8. The perfection of Turner's vignette 'Jacqueline']. But open at the 145th page of Rogers' Poems. I said little of this vignette just now, when talking of structure, that I might insist upon it more forcibly as a piece of effect. Of all the pieces of mountain elevation that ever were put upon paper, perhaps this is the most soaring and impressive. The dreamy faintness of their mighty strength, the perfect stillness and silence of their distant sleep, and the fulness of sunlight in which they are bathed and

* In the possession of B. G. Windus, Esq., of Tottenham.

lost, bear away the mind with them like a deep melody; and through all this,—through the aerial dimness out of which they rise like spectres, are told the facts and forms which speak of their reality like their own echoes. [§ 9. Its peculiar expression of Alpine facts.] For instance, the highest range of rock on the extreme left is precisely the place where, in nature, there would be a little plateau or level, retiring back to the foot of the supreme summit; and as surely as there would be such a level, a kind of breathing time in the mountain before it made its last spring, so surely would that little plain be loaded with a glacier, so surely would that glacier advance to the brow of the precipice, and so surely would it hang over it, in the white tongue which, in the vignette, descends over the precipice exactly under the highest snowy peak. Now they are these little touches of exquisite, deep, and finished truth, which mark the vastness of Turner's intellect; they are just those which never can be generally appreciated, owing to the unavoidable want of the knowledge required to meet them. Observe how much this single bit of white tells us. It tells us that there is a glacier above those cliffs, of consistence and size; it tells us, therefore, that there is a comparatively level space on which the fallen snow can accumulate; and it tells us, therefore, that the white summits are a mile or two farther back than the rocks below them; and to make all this doubly clear, the black moraine invariably left by the falling snow at the edge of such a plain, where it first alights, is marked by the dark line crossing, nearly horizontally, under the central peak. All this speaks home at once, if we have but knowledge enough to understand it; and, be it remembered, this same white and dark touch would be equally a dead letter to us in nature herself, if we had not. A person among the Alps for the first time in his life would probably not even notice the little tongue of ice hanging over the precipice, much less would he comprehend how much it told. It could only be someone long acquainted with mountains who could tell you the width of the plateau, and how many chamois were likely to be upon it. I might name many other works of Turner, in which the same deep Alpine truth is carried out; but this alone would be sufficient to prove his unapproached superiority, at least over the ancients. What the moderns have done we shall see presently."

Eds. 1 and 2 then continue, "Although, however."

P. 302 (ii. 4, 2, 16), line 3, "from a rock," eds. 1 4 here insert two sentences: "There are three trees on the Mont Salève, about eight miles from Geneva, which from the city, as they stand on the ridge of the hill, are seen defined against the sky. The keenest eye in the world could not tell them from stones."

P. 303 (ii. 4, 2, 19, 20). These two §§ are omitted in eds. 1 and 2, which have in their place the following:—"[§ 21. Review of the Alpine drawings of modern artists generally. The great excellence of J. D. Harding.] Such, then, are the chief characteristics of the highest peaks and extreme distances of all hills, which we see that the old masters, taken as a body, usually neglected, and, if they touched, maligned. They

fortunately did little, as whatever they did was wrong; and prudently affirmed little, as whatever they affirmed was false. The moderns have generally done all that they have done, well; but, owing to the extreme difficulty of managing or expressing the brilliancy of snow, and the peculiar character of the vertical and severe lines, which are not, under ordinary circumstances, attractive to an artist's eye, we cannot point to so many or so various examples of truth as in other cases. But nothing can be more accurate than the knowledge, or more just than the feelings of J. D. Harding, whenever he touches Alpine scenery; and he takes the bull by the horns far more frequently than any other of our artists. His magnificent 'Wengern Alp,' and his 'Chamouni,' engraved in the illustrations to Byron, are quite unequalled, even by Stanfield. [§ 22. The apparent carelessness of Stanfield in such subjects. True feeling of Copley Fielding.] The latter artist, indeed, we know not from what cause, fails, or at least falls short of what we should expect from him, more frequently in subjects of this kind than in anything else he touches. He usually makes the snowy summits a subordinate part of his picture, and does not appear to dwell upon them with fondness or delight, but to get over them as a matter of necessity. We should almost imagine that he had never made careful studies of them, for even in the few touches he gives, the intelligent drawing for which he is usually distinguished is altogether wanting. No man, however, in such subjects has suffered more from engravers; the plate of 'Innspruck,' in the *Picturesque Annual*, might have been opposed to Turner's work as an instance of want of size and dignity in Alpine masses, and want of intelligence in the drawing of the snow, the dark touches on which are altogether impressive; and, as there is no distinction in them of dark side from shadow, might be taken for rocks, or stairs, rather than for shades indicative of form. But these parts, in the originals, are delicately and justly drawn, though slightly, and have very high qualities of size and distance. We shall, moreover, in speaking of the lower mountains, have better grounds for dwelling on the works of this master, as well as on those of Copley Fielding, who has most genuine feeling for hill character, but has never grappled with the central summits."

P. 313 (ii. 4, 3, 8 *a*), line 15, for "series of concave curves. Yet if we go on," eds. 1 and 2 read, "series of concave curves, like those of a heap of broken plates and dishes, exhibiting on the whole as complete a piece of absurdity as ever human fingers disgraced themselves by producing.

"And yet not quite, neither, for if we go on."

Ib. (ii. 4, 3, 9), line 29, "There is no cast shadow." Here, eds. 1–4 read, at greater length, as follows: "Rocks with pale-brown light sides, and rich-green dark sides, are a phenomenon perhaps occurring in some of the improved passages of nature among our Cumberland lakes; where I remember once having seen a bed of roses, of peculiar magnificence, tastefully and artistically assisted in effect by the rocks above it being painted pink to match; but I do not think that they are a kind of thing which the clumsiness and false taste of nature can be supposed frequently to produce, even granting that these same sweeps of the brush could, by

any exercise of imagination, be conceived representative of a dark, or any other side, which is far more than I am inclined to grant, seeing that there is no cast shadow."

P. 316 (ii. 4, 3, 12), eds. 1 and 2 omit the foot-note.

P. 316 (ii. 4, 3, 12), lines 27 and 28, for "Saddleback," eds. 1 and 2 read, "Glaramara," while for "du Taconay," eds. 1 and 2 read, "du Coté."

P. 322 (ii. 4, 3, 22), "Dulwich Gallery," eds. 1 and 2 here proceed: "We have here a mass of mountain intended to retire from us, but the clumsy workman, not being able to indicate this achievement upon their surfaces, is compelled to have recourse to the usual tyro's expedient of drawing edge behind edge, like the scenes of a theatre, and these same unlucky edges only multiply the exhibition of his weakness, for having evidently no power of indicating roundness or solidity in any of them, he has trusted entirely, like an awkward schoolboy, to making the outline hard and bright, and shading the body of each gradually as it comes down, which is so far from accomplishing his purpose that it has made the edges, if anything, rather nearer than any other part of the hills, and instead of promontories we have pasteboard scenes. There is no detail," etc.

P. 322 (ii. 4, 3, 22), line 37, "fall to the bottom.' eds. 1 and 2 here proceed: "Now there is no doubt nor capability of dispute about such painting as this; it is the work of a mere tyro, and a weak and childish tyro, ignorant of the common laws of light and shadow; it is what beginners always do, and always have done, but what, if they have either sense or feeling, they soon cease to do. I could not point," etc.

P. 324 (ii. 4, 3, 24, end), eds. 1 and 2 conclude this paragraph as follows: "sweetness. It will only be when we can feel as well as think, and rejoice as well as reason, that I shall be able to lead you with Turner to his favourite haunts,—to bid you walk with him along slopes of the waving hills, with their rich woods bending on their undulations like the plumage on a bird's bosom, and up the hollow paths of silent valleys, and along the rugged flanks of heaving mountains, passing like a cloud from crag to crag, and chasm to chasm, and solitude to solitude, among lifted walls of living rock, mighty surges of tempestuous earth, dim domes of heaven-girded snow, where the morning first strikes, and the sunset last lingers, and the stars pause in their setting, and the tempest and the lightning have their habitations, to bid you behold in all that perfect beauty,—which is known only to love,—that truth infinite and divine which is revealed only to devotion.

"I can scarcely," etc.

P. 326 (ii. 4, 3, 27), "Copley Fielding . . . as long as he keeps," eds. 1 and 2 read, "Copley Fielding is our next greatest artist in the drawing of the inferior mountains. His mountain *feeling* is quite perfect; nothing can be more delicate than his perceptions of what is graceful in the outline,

or of what is valuable in the tenderness of aerial tone. But, again, as with his clouds, so with his hills; it is all feeling, and no drawing. As long as he keeps."

P. 327 (ii. 4, 3, 28), the end of the chapter from "Some of the best . . . William Turner of Oxford," including the foot-note, was not in eds. 1–4, where the chapter ended thus: "very slight. His colour is very beautiful; indeed both his and Fielding's are far, far more refined than Stanfield's. We wish he could oftener take up some wild subject, dependent for interest on its mountain forms alone, as we should anticipate the highest results from his perfect drawing; and we think that such an exercise, occasionally gone completely through, would counteract a tendency which we perceive in his present distances, to become a little thin and cutting, if not incomplete.

"[Callcott's work, when he takes up a piece of hill scenery, is very perfect in all but colour.] The late G. Robson was a man most thoroughly acquainted with all the characteristics of our own island hills; and some of the outlines of John Varley showed very grand feeling of energy of form." [Eds. 3 and 4 omit the bracketed words.]

P. 329 (ii. 4, 4, 3), foot-note, eds. 1 and 2 omit the foot-note, and contain the afterwards omitted passage referred to in it as follows: –

". . . impressed on rocks. [§ 4. The true outlines are all angular.] Again, the grand outlines of rocks are all angular. Water worn and rounded they may be, or modulated on the surface as we shall presently see, but their prevailing lines and shadows are still rectilinear. In the Napoleon —I can illustrate by no better example, for I can reason as well from this as I could with my foot on the native rock—the great outlines of the foreground are all straight, firm, and decided; its planes nearly level, though touched with tender modulations by the washing of the waves, and the complicated fracture above spoken of, though its edges are entirely rounded off, retains all the character of the right lines of which it was originally composed. [§ 5. Salvator's are all curved.] But I think it would be difficult to show any strokes of the brush on any rock painted by the old masters, by Salvator especially, not curvilinear. And the circular," etc.

P. 331 (ii. 4, 4, 7), line 30, "symbolical of rock. The forms," eds. 1 and 2 here read to the end of the paragraph as follows: "symbolical of rock. I should be glad of other opinions on the subject; but, on the whole, I believe that much more is to be said against it botanically than geologically, and that the hypothesis most favourable to Salvator would furnish us, in this piece of drawing, with one of the first examples existing of concentrated geological falsehood. The forms . . . meant for rock; not to speak of the blocks on the other side of the river in the same picture, whose shapeless, daubed, shadowless concavities are to the full as offensive and absurd, though not quite so ambiguous."

P. 332 (ii. 4, 4, 8), line 12, "characteristic than others," eds. 1–4 read, "characteristic than others; [for he is a man who never fails, and who

is constantly presenting us with more highly wrought example of rock truth]; but his Ischia, in the present British Institution, may be taken as a fair average. The Bottallack Mine," etc.

[Eds. 3 and 4 omit the bracketed words.]

P. 333 (ii. 4, 4, 10), lines 23-28, "but it is much to be regretted . . . everything," eds. 1 and 2 omit this passage and the foot-note, reading instead, "forcibly, especially in oils, where his decision of execution is very remarkable. And, indeed, there are few of our landscape painters who, though they may not possess the intimate and scientific geological knowledge of Stanfield and Harding, are not incomparably superior in every quality of drawing to every one of the old masters, though, as it is paying them but a poor compliment to say that they do not contradict nature in every particular, I should rather say, who are not intelligent, truthful, and right in all their work, as far as it goes."

P. 335 (ii. 4, 4, 13) line 28, between paragraphs 13 and 14, eds. 1 and 2 insert the two following paragraphs:—

"[§ 16. And of Copley Fielding.] Now I may point in contradistinction to this to one of Copley Fielding's down or moor foregrounds, and I may tell you that its curves are right and true, and that it is the real ground of nature, such as she produces fresh design; and contours of with every shower; the foreground of his 'Bolton Abbey,' in last year's Academy, is a good instance; and yet I can scarcely tell you wherein its truth consists, except by repeating the same sentences about continuity and variety of curves, which, after all, are things only to be felt and found out for yourself, by diligent study of free nature. No words will explain it, unless you go and lie for a summer or two up to your shoulders in heather, with the purple, elastic ground about you defined against the sky like fantastic mountains. After you have done this you will feel what truth of ground is, and till then I cannot in such fine points as these tell it you; but the facts are not the less certain because they are inexplicable. The ground of Teniers is anatomically wrong, and that of Fielding right, however little one person may be able to feel that they are so, or another to explain why.

"[§ 17. The foreground of Both.] It is an easier matter, however, to point out the fallacy of pieces of ground undisguised by vegetation, such as Both's foreground in No. 41 of the Dulwich Gallery. If this were meant for rock it would come under the same category with Salvator's above mentioned, but its evident brown colour seems to mark it for earth; and I believe that no eye can help feeling that the series of peaks with hollow curves between them which emerge from the grass in the centre, are such as could not support themselves for ten minutes against an April shower. Concave descending curves can only be obtained in loose soil when there is some knotted and strong protection of roots and leaves at the top, and even then they are generally rough and broken; but whenever earth is exposed, as here, it is reduced, either by crumbling in heat, or by being washed down in rain, to convex forms furrowed by little ravines, and always tending as they descend to something like an even slope. Hence nature's ground never by any chance assumes such forms as those of Both, and if—which it would be most difficult to do—a piece of even the toughest

clay were artificially reduced to them, with the first noon-day sun, or first summer shower, she would have it all her own way again."

P. 337 (ii. 4, 4, 17), line 2, for "foregrounds," eds. 1–4 read, "beautiful foregrounds."

Ib. (ii. 4, 4, 18), line 17 from foot, "in fact . . . impotent," eds. 1 and 2 read, "in fact, the whole arrangement is precisely, in foreground, what we before saw in Claude's hills ; the impotent," etc.

P. 340 (ii. 4, 4, 23), line 5, "and yet of which one deep," eds. 1–4 read, "and yet throughout indicating that perfect parallelism which at once explained to us the geology of the rock, and falling into one grand mass, treated with the same simplicity of light and shade, which a portrait painter adopts in treating the features of the human face, which, though each has its own separate chiaroscuro, never disturb the wholeness and grandeur of the head, considered as one ball or mass. So here, one deep," etc.

P. 341 (ii. 4, 4, 24), line 9, "carried out," eds. 1 and 2 add, "You must work and watch for this ; it is not to be taught by words."

P. 342 (ii. 4, 4, 26), line 27, "study, chiselled," eds. 1–4 read, "study (and has evidently been drawn from nature), chiselled."

P. 343 (ii. 4, 4, 27, end), line 15, eds. 1 and 2 here insert a further paragraph :—

"I may, perhaps, illustrate the particular qualities of modulation in ground, which are so remarkable in Turner, by a little bit of accidental truth in Claude. In the picture before spoken of, with the three banks, the little piece of ground above the cattle, between the head of the brown cow and the tail of the white one, is well articulated, just where it turns into shade. The difference between this and the hard edges of the banks on the left, can scarcely but be felt."

Ib. (ii. 4, 4, 29), last line, "knowledge. Often as I," eds. 1 and 2 add, "knowledge. But if we once comprehend the excellence of the drawings, we shall find that these ideal works are little more than glorious combinations of the minor studies, combinations uniting the gathered thought and disciplined knowledge of years. It is impossible to go into them in writing, the mind itself is lost in the contemplation of their infinity, and how shall words express or follow that which to the eye is inexhaustible? Often as I . . . "

P. 346 (ii. 5, 1, 2), line 3, eds. 1 and 2 omit the words, "to paint the actual play of hue on the reflective surface, or."

Ib. (ii. 5, 1, 4–18). Of these sections §§ 4 17* are omitted in eds. 1 and 2, which contain instead the following :—

"[§ 4. General rules which regulate the phenomena of water. First,

* In ed. 3 *et seqq.* these sections remain unaltered, with the following exceptions : p. 351, § 7, ed. 3 omits the paragraph, "A boat swinging . . . bright green," and for "I have inserted the last two paragraphs because they," reads, "I have left the passage about the white and red stripe because it ;" p. 359, § 16, line 13, for "the garden : not leading," etc., eds. 3 and 4 read, "garden. Not, for Tintoret, the leading to the gate with consolation and counsel ; his strange ardour of conception is seen here as everywhere. Full . . ."

its universality of reflection.] We must first state a few of the constant and most important laws which regulate the appearance of water under all circumstances. They are not dependent merely on experience or observation, but are all demonstrable from the mechanical properties of water and light.

"I. Nothing can hinder water from being a reflecting medium, but dry dust or filth of some kind on its surface. Dirty water, if the foul matter be dissolved or suspended in the liquid, reflects just as clearly and sharply as pure water, only the image is coloured by the hue of the mixed matter, and becomes comparatively brown, or dark.*

"[§ 5. How modified by ripple.] II. If water be rippled, the side of every ripple next to us reflects a piece of the sky, and the side of every ripple farthest from us reflects a piece of the opposite shore, or of whatever objects may be beyond the ripple. But as we soon lose sight of the farther sides of the ripples on the retiring surface, the whole rippled space will then be reflective of the sky only. Thus, where calm distant water receives reflections of high shores, every extent of rippled surface appears as a bright line interrupting that reflection with the colour of the sky.

"[§ 6. How prolonged and broken.] III. When a ripple, or swell, is seen at such an angle as to afford a view of its farther side, it carries the reflection of objects farther down than calm water would. Therefore all motion in water elongates reflections, and throws them into confused vertical lines.

"IV. Rippled water, of which we can see the farther side of the waves, will reflect a perpendicular line clearly, a bit of its length being given on the side of each wave, and easily joined by the eye. But if the line slope, its reflection will be excessively confused and disjointed, and if horizontal, nearly invisible.

"[§ 7. How changed in relation of parts.] V. Every reflection is the image of the reverse of just so much of the objects beside the water as we could see if we were placed as much under the level of the water as we are actually above it. [We cannot see the reflection of the top of a flat stone, because we could not see the real top of the stone if we were under the level of the water; and]† if an object be so far back from the bank, that if we were five feet under the water level we could not see it over the bank, then, standing five feet above the water, we shall not be able to see its image under the reflected bank.

"[§ 8. VI. Not affected by distance.] But if the object subtend the proper angle for reflection it does not matter how great its distance may be. The image of a mountain fifty miles off is as clear, in proportion to the clearness of the mountain itself, as the image of a stone on the beach, in proportion to the clearness of the stone itself.

* (Note in ed. 2, only).—"Brown, as in the case of mountain waters coloured by morasses; or dark, as in lowland estuaries fouled with fine soluble mud. If the foul matter be insoluble, as when streams are charged with sand, or yellow alluvial soil, the reflection is paled and nearly destroyed by its prevalent colour, *beneath* the eye, while it remains clear at a distance from the eye. For full explanation of this and other phenomena of water, especially of rule vii., *vide* Rippingille's *Artist's and Amateur's Magazine* for November 1843.

† Bracketed matter omitted in ed. 2.

"[§ 9. Water receives no shadow.] There is no shadow on clear water. Every darkness on it is reflection, not shadow. If it have rich colouring matter suspended in it, or a dusty surface, it will take [a feeble] * shadow, and where [there is even very faint and variable] † positive colour, as in the sea, it will take something like shadows in distant effect, but never near. Those parts of the sea which appear bright in sunshine, as opposed to other parts, are composed of waves of which every one conveys to the eye a little image of the sun, but which are not themselves illumined in doing so, for the light on the wave depends on your position, and moves as you move; it cannot, therefore, be positive light on the object, for you will not get the light to move off the trunk of a tree because you move away from it. The horizontal lines, therefore, cast by clouds on the sea, are not shadows, but reflections. Optical effects of great complication may take place by means of refraction and mirage, but it may be taken for granted that if ever there is a real shadow, it is cast on mist, and not on water. And on clear water, near the eye, there never can be even the appearance of a shadow, except by a delicate tint on the foam, or transmitted through the body, as through air.

"[§ 10. Works of Canaletti. His management of ripple equally false in near water.] These rules are universal and incontrovertible. Let us test them by some of the simplest effects of ancient art. Among all the pictures of Canaletti . . . [as in eds. 3 *et seqq.*] symbolical of ripple. On the water so prepared, he fixes his gondolas in very good perspective, and thus far no objection is to be made to the whole arrangement. But a gondola, as everybody knows, is a very long, shallow boat, little raised above the water, except at the extremities, but having a vertical beak, and rowed by two men, or sometimes only one, *standing*. Consequently, wherever the water is rippled, as by Canaletti, we have, by our fourth rule, only a broken and indistinct image of the horizontal and oblique lines of the gondola, but a tolerably clear one of the vertical beak, and the figures, shooting down a long way under or along the water. What does Canaletti give us? A clear, dark, unbroken reflection of the whole boat, *except* the beak and the figure, which cast none at all. A worthy beginning.

"[§ 11. And indistinct.] And as the canal retires back from the eye, Canaletti very properly and geometrically . . . smooth water. Now by our second rule . . . quiet lake. Exemplary Canaletti!

"[§ 12. He erred not from ignorance, but impotence.] Observe, I do not suppose Canaletti, frequently as he must have been afloat on these canals, to have been ignorant of their everyday appearance. I believe him to be a shameless asserter of whatever was most convenient to him; and the convenience of this, his scientific arrangement, is indisputable. For in the first place, it is one of the most difficult," etc., as in later editions.

P. 363 (ii. 5, 1, 18), line 11, "an ignorant artist." Here eds. 1 and 2 have this note: "The exquisite accuracy of Canaletti's imitations of chiaroscuro in architecture in no degree proves him an artist. Any mechanic can imitate what is quiet and finite. It is only when we have

* Omitted in ed. 2.
† Ed. 2, "it has itself a."

motion and infinity, as in water, that the real powers of an artist are tried. We have already seen that Canaletti could not give the essential truths—the infinite, that is to say—even of architecture; and the moment he touches any higher subject his impotence is made manifest."

P. 363 (ii. 5, 1, 18), line 25, "detection," eds. 1 and 2 add, "and he has not reckoned without his host."

Ib. (*ib.*), in eds. 1 and 2 this § is entitled "§ 13. His falseness of colour," and, omitting the first two sentences of later editions, "Now in all . . . pardoned in him," runs thus:—

"Now, what possibly can be expected from any part of the works of a man who is either thus blind to the broadest facts, perpetually before his eyes, or else who sits down to try how much convenient lying the public can digest? It would be wasted time to look in him for fine truth, when he thus starts in direct defiance of the most palpable. But if it be but remembered."

Ib. (*ib. ib.*, end), "by the thousand," eds. 1 and 2 add, "not less fatally, though, of course, less demonstrably, than in the broad cases presented by his general arrangement."

P. 364 (ii. 5, 1, 19), "Venice is sad and silent now," etc. From here to the end of the chapter (except the paragraph, "The seas of Claude . . . exceedingly few," on p. 366) is omitted in eds. 1 and 2. In § 21, at "sea-piece of Ruysdael's in the Louvre," there is this note in ed. 3 only:—

"In the last edition of this work was the following passage:—'I wish Ruysdael had painted one or two rough seas. I believe if he had he might have saved the unhappy public from much grievous victimizing, both in mind and pocket, for he would have shown that Vandevelde and Backhuysen are not quite sea deities.' The writer has to thank the editor of Murray's 'Handbook of Painting in Italy' for pointing out the oversight. He had passed many days in the Louvre before the above passage was written, but had not been in the habit of pausing long anywhere except in the last two rooms, containing the pictures of the Italian school. The conjecture, however, shows that he had not ill-estimated the power of Ruysdael; nor does he consider it as in anywise unfitting him for the task he has undertaken, that for every hour passed in galleries he has passed many days on the sea-shore."

P. 364 (ii. 5, 1, 19), in place of the above, "Venice is sad," etc., to end of chapter, eds. 1 and 2 contain the following passages:—

"[§ 14. Illustration from Turner of the truth.] I shall not insult any of the works of modern art by comparing them with this, but I may as well illustrate, from a vignette of Turner, the particular truth in the drawing of rippled water of which we have been speaking. There is a ripple in the 'Venice,' given among the illustrations to Scott's works, on which we see that the large black gondola on the right casts but a faint reflection from its body, while the upward bend of the beak throws a long and decided one. The upright figures on the left cast white light on the water, but the boat

in which they are standing has no reflection except at the beak, and there a dark one. The two behind show the same thing.

"[§ 15. The calms of Vandevelde.] Let us next look at a piece of calm water by Vandevelde, such as that marked 113 in the Dulwich Gallery. There is not a line of ripple or swell in any part of this sea; it is absolutely windless. Nothing can prevent the sea, when in such a state as this, from receiving reflections, because it is too vast and too frequently agitated to admit of anything like dry dust or scum on its surface, and however foul and thick a Dutch sea may be in itself, no *internal* filth can ever take away the polish and reflective power of the surface. Nor does Vandevelde appear to suppose it can, for the near boat casts its image with great fidelity, which being prolonged downwards, informs us that the calm is perfect. But what is that underneath the vessel on the right? A grey shade, descending like smoke a little way below the water, not of the colour of the hull, having no drawing nor detail in any part of it, and breaking off immediately, leaving the masts and sails totally unrecorded in the water. [§ 16. Their various violations of natural laws.] We have here two kinds of falsehood. First, while the ship is nearly as clear as the boats, the reflection of the ship is a mere mist. This is false by Rule VI. Had the ship been misty, its shadow might have been so; not otherwise. Secondly, the reflection of the hull would in nature have been as deep as the hull is high (or, had there been the slightest swell on the water, deeper), and the masts and sails would all have been rendered with fidelity, especially their vertical lines. Nothing could by any possibility have prevented their being so, but so much swell in the sea as would have prolonged the hull indefinitely. Hence, both the colour and the form of Vandevelde's reflections are impossible.

"[§ 17. Also proceeded from impotence, not from ignorance.] Here again, as in the case of Canaletti, I do not suppose Vandevelde to have been ignorant of these common truths; but purposely and wilfully to have denied them, because he did not know how to manage, and was afraid of them. He evidently desired to give an impression of great extent of surface between the boat and the ships, and thought that if he gave the reflection the eye would go under the water instead of along it; and that, as the tops of the masts would come down to the nearest part of the surface, they would destroy the evidence of distance, and appear to set the ship *above* the boat instead of *beyond* it. And I doubt not, in such awkward hands, that such would indeed have been the case. I think he estimated his own powers with great accuracy and correctness, but he is not on that account to be excused for casting defiance in the teeth of nature, and painting his surface with grey horizontal lines, as is done by nautically disposed children; for no destruction of distance in the ocean is so serious a loss as that of its liquidity. It is better to feel a want of extent in the sea, than an extent which we might walk upon or play at billiards upon. [§ 18. Their painful effect even on unobservant eyes.] And though Vandevelde's eye and feeling were too blunt to suffer much pain from his wilful libelling of nature, he ought not to have reckoned upon general blindness. Unobservant eyes may, indeed, receive almost any degree of error for truth, under particular circumstances; but I cannot believe that any person who has ever floated

on calm sea, can stand before this picture without feeling that the whole of the water below the large ship looks like vapour or smoke. He may not know why, he may not miss the reflection, nor expect it, but he *must* feel that something is wrong, and that the image before him is indeed 'a painted ship upon a painted ocean.' Perhaps the best way of educating the eye for the detection of the falsehood is to stand before the mill of Hobbima, No. 131, in which there is a bit of decently painted water, and glance from one picture to the other, when Vandevelde's will soon become by comparison a perfect slate-table, having scarcely even surface or space to recommend it; for, in his ignorance of means to express proximity, the unfortunate Dutchman has been reduced to *blacken* his sea as it comes near, until by the time he reaches the frame it looks perfectly spherical, and is of the colour of ink. What Vandevelde *ought* to have done, and how both the falsehood of his present work, and the destruction of surface which he feared, might have been avoided altogether, I shall show in the third chapter of this section.

"[§ 19. Singular mistake of Cuyp in casting half-a-dozen reflections from one object.] I might thus proceed through half the pieces of water-painting of the old masters which exist, and point out some new violation of truth, some peculiar arrangement of error, in every one; sometimes, indeed, having little influence on the general effect, but always enough to show us that the painter had no real knowledge of his subject, and worked only as an imitator, liable to fall into the most ridiculous mistakes the moment he quitted his model. In the picture of Cuyp, No. 83, Dulwich Gallery, it is exceedingly difficult to understand under what kind of moral or intellectual delusion the painter was induced to give the post at the end of the bank on the left, its *numerous* and radiating reflections or shadows; for, in the first place, the sun is not apt to cast half-a dozen shadows at the same time, neither is water usually disposed to reflect one line in six directions; and, in the second place, supposing that in some melancholy state of bewilderment the painter had supposed these shadows to be indicative of radiating light proceeding from the sun, it is difficult to understand how he could have cast the shadow of the ship in the distance in a line, which, if produced, would cut half of the shadows of the post at right angles. This is a slight passage, and one not likely to attract attention; but I do not know anything more perfectly demonstrative of an artist's entire ignorance. I hope, however, and think it probable for Cuyp *had* looked at nature, and I can scarcely suppose him capable of committing anything so gross as this—that the shadows of the post may be a picture-dealer's improvement, and that only the one cast by the ship is Cuyp's.

"[§ 20. And of Paul Potter, in casting no reflections from half-a-dozen objects.] Again, in the picture attributed to Paul Potter, No. 176, Dulwich Gallery, I believe most people must feel, the moment they look at it, that there is something wrong with the water; that it looks odd, and hard, and like ice or lead; and though they may not be able to tell the reason of the impression—for when they go near they will find it smooth and lustrous, and prettily painted,—yet they will not be able to shake off the unpleasant sense of its being very like a plate of bad mirror set in a model landscape among moss, rather than like a pond. The reason is that, while this water

receives clear reflections from the fence and hedge on the left, and is everywhere smooth and evidently capable of giving true images, it yet reflects none of the cows.

"[§ 21. Painting of water in motion. Ruysdael.] We can scarcely expect after finding such errors as these in the painting of ordinary smooth water, to receive much instruction or pleasure from the efforts of the old masters at the more difficult forms and features of water in motion. If, however, all form and feature be abandoned, and falling water be selected at the moment, and under the circumstances when it presents nothing to the eye but a few breaking flakes of foam on the surface of a dark and colourless current, it is then far easier to paint than when it is smooth, and accordingly we find Claude and Poussin succeeding in it well, and throwing a bit of breaking foam over their rocks with good effect; and see Ruysdael carrying the matter farther, and rendering a low waterfall completely, with great fidelity. It is true that he divests his water of colour, and is often wanting in transparency, but still there is nothing radically wrong in his work, and this is saying much. What falling water may be, and ought to be, we shall see in the following chapter.

"[§ 22. Painting of rough sea. Vandevelde and Backhuysen.] I wish Ruysdael had painted one or two rough seas. I believe if he had, he might have saved the unhappy public from much grievous victimizing, both in mind and pocket, for he would have shown that Vandevelde and Backhuysen are not quite sea-deities. As it is, I believe there is scarcely such another instance to be found in the history of man, of the epidemic aberration of mind into which multitudes fall by infection, as is furnished by the value set upon the works of these men. All others of the ancients have real power of some kind or another, either solemnity of intention, as the Poussins, or refinement of feeling, as Claude, or high imitative accuracy, as Cuyp and Paul Potter, or rapid power of execution, as Salvator; there is something in all which ought to be admired, and of which, if exclusively contemplated, no degree of admiration, however enthusiastic, is unaccountable or unnatural. But Vandevelde and Backhuysen have *no* power, no redeeming quality of mind; their works are neither reflective, nor eclectic, nor imitative; they have neither tone, nor execution, nor colour, nor composition, nor any artistical merit to recommend them; and they present not even a deceptive, much less a real, resemblance of nature. Had they given us staring green seas, with hatchet edges, such as we see 'Her Majesty's Ship So-and-So' fixed into by the heads or sterns in the outer room of the Academy, the thing would have been comprehensible; there is a natural predilection in the mind of man for green waves with curling tops, but not for clay or wool, and the colour, we should have thought, would have been repulsive even to those least cognizant of form. [§ 23. Their errors of colour and shadow.] Whatever may be the chilliness, or mistiness, or opacity of Dutch climate and ocean, there is no water, which has motion in it, and air above it, which ever assumes such a grey as is attributed to sea by these painters; cold and lifeless the general effect may be, but at all times it is wrought out by variety of hue in all its parts; it is a grey caused by coldness of light, not by absence of colour. And how little the authority of these men is worthy of trust in matters of effect, is

sufficiently shown by their constant habit of casting a coal-black shadow half way across the picture on the nearest waves; for, as I have before shown, water itself *never* takes any shadow at all, and the shadow upon foam is so delicate in tint and so broken in form as to be scarcely traceable. The men who could allow themselves to lay a coal-black shadow upon what never takes any shadow at all, and whose feelings were not hurt by the sight of falsehood so distinct, and recoiled not at the shade themselves had made, can be little worthy of credit in anything that they do or assert. [§ 24. And powerless efforts in rendering spray.] Then their foam is either deposited in spherical and tubular concretions, opaque and unbroken, on the surfaces of the waves, or else, the more common case, it is merely the whiteness of the waves shaded gradually off, as if it were the light side of a spherical object, of course representing every breaker as crested, not with spray, but with a puff of smoke. Neither let it be supposed that, in so doing, they had any intention of representing the vaporous spray taken off wild waves by violent wind. That magnificent effect only takes place on large breakers, and has no appearance of smoke except at a little distance; seen near, it is dust. But the Dutch painters cap every little cutting ripple with smoke, evidently intending it for foam, and evidently thus representing it because they had not sufficient power over the brush to produce the broken effect of real spray. Their seas, in consequence, have neither frangibility nor brilliancy; they do not break, but evaporate; their foam neither flies, nor sparkles, nor springs, nor wreathes, nor curdles, nay, it is not even white, nor has the effect of white, but of a dirty efflorescence or exhalation, [§ 25. Their impossible insertion of vessels], and their ships are inserted into this singular sea with peculiar want of truth; for, in nature, three circumstances contribute to disguise the water-line upon the wood;—when a wave is thin, the colour of the wood is shown a little through it; when a wave is smooth, the colour of the wood is a little reflected upon it; and when a wave is broken, its foam more or less obscures and modifies the line of junction; besides which, the wet wood itself catches some of the light and colour of the sea. Instead of this, the water-line of the Dutch vessels is marked clear and hard all round; the water reflecting nothing, showing nothing through it, and equally defined in edge of foam as in all other parts. [§ 26. And impossible curves of surge.] Finally, the curves of their waves are not curves of *projection*, which all sea lines are, but the undulating lines of ropes, or other tough and connected bodies. Whenever two curves, dissimilar in their nature, meet in the sea, of course they both break, and form an edge; but every kind of curve, catenary or conic, is associated by these painters in most admired disorder, joined indiscriminately by their extremities. This is a point, however, on which it is impossible to argue, without going into high mathematics, and even then the nature of particular curves, as given by the brush, would be scarcely demonstrable; and I am the less disposed to take much trouble about it because I think that the persons who are really fond of these works, are almost beyond the reach of argument. I can understand why people like Claude, and perceive much in their sensations which is right and legitimate, and which can be appealed to, and I can give them credit for perceiving more in him than I am a

present able to perceive; but when I hear of persons *honestly* admiring Backhuysen or Vandevelde, I think there must be something physically wrong or wanting in their perceptions. At least, I can form no estimate of what their notions or feelings are, and cannot hope for anything of principle or opinion common between us, which I can address or understand.

"[§ 27. The seas of Claude. Their truthfulness.] The seas of Claude are the finest pieces of water painting in ancient art. I do not say I like them because they appear to me selections of the particular moment when the sea is most insipid and characterless; but I think that they are exceedingly true to the forms and time selected, or at least that the fine instances of them are so, of which there are exceedingly few. Anything and everything is fathered upon him, and he probably committed many mistakes himself, and was occasionally right rather by accident than by knowledge.

"Claude and Ruysdael, then, may be considered as the only two men among the old masters who could paint anything like water in extended spaces or in action. The great mass of landscape painters, though they sometimes succeeded in the imitation of a pond or a gutter, display, whenever they have space or opportunity to do so, want of feeling in every effort, and want of knowledge in every line."

P. 369 (ii. 5, 2, 1), line 2, for "suggestively, if not faithfully," eds. 1 and 2 read, "respectably and faithfully, if not beautifully."

Ib. (ii. 5, 2, 1), line 23, "expression of repose," eds. 1 and 2 add, "He is a little too apt to mistake the affected for the poetical. Some of his evening passages of sea-shore with calm seas are very perfect, and he is peculiarly daring and successful in the treatment of extensive rippled surface."

Ib. (ii. 5, 2, 2), eds. 1–4 entitle this section, "§ 2. The calm rivers of De Wint, J. Holland," etc., and read, "Hundreds . . . calm water. De Wint is singularly powerful and certain, exquisitely bright, and vigorous in colour. The late John Varley produced some noble passages. I have seen, some seven years ago, works by J. Holland, which were, I think, as near perfection as water-colour can be carried — for *bonâ fide* truth, refined and finished to the highest degree. [But he has since that time produced more pictures every year; and his fate appears irrecoverable, unless by a very strong effort and a total change of system. I need scarcely refer to the calms of Stanfield and Callcott, of whose excellence it is better to say nothing than little. I only wish that they both, especially the latter, would be a little less cold.]*

"[§ 3. The character of bright, and violent, falling water.] But the power of modern artists is not brought out until they have greater difficulties to struggle with. Stand for half-an-hour," etc.

P. 370 (ii. 5, 2, 3), line 4 from foot, for "and rich in colour, if he would," eds. 1–4 read, "and unequalled in colour, except by Turner. None of our water-colour painters can approach him in the management of the variable hues of clear water over weeded rocks; but his feeling for it often leads

* Eds. 3 and 4 omit the passage bracketed [*sic*] above.

him a little too far, and, like Copley Fielding, he loses sight of simplicity and dignity for the sake of delicacy or prettiness. His waterfalls are, however, unequalled in their way; and if he would," etc.

P. 371 (ii. 5, 2, 4), for "J. D. Harding is, I think, nearly unequalled in," eds. 1 and 2 read, "J. D. Harding is, I think, of all men living, and therefore, certainly, of all who have ever lived, the greatest master in," etc., adding as a foot-note, "Turner is an exception to all rules, and whenever I speak generally he is to be considered as such."

P. 372 (ii. 5, 2, 6–7), App., "Study of chiaroscuro. There is indeed one fresh point," eds. 1, 2, and 3 read, "study of chiaroscuro in an exceedingly ill-chosen grey. Besides, the perpetual repetition of the same idea is singularly weakening to the mind. Fielding, in all his life, can only be considered as having produced *one* sea picture. The others are duplicates. He ought to go to some sea of perfect clearness and brilliant colour, as that on the coast of Cornwall or of the Gulf of Geneva, and study it in broad daylight, with no black clouds or drifting rain to help him out of his difficulties. He would then both learn his strength and add to it."

"[§ 8. Its high aim at character.] But there is one point," etc.

P. 373 (ii. 5, 2, 9), line 13 from foot, for "The Land's End," etc., eds. 1, 2, and 3 read, "nor is Mr. Fielding without a model in art, for the Land's End . . . "

P. 374 (ii. 5, 2, 10), line 3 from foot, "to learn how to conceal," eds. 1 and 2 read, "to learn what is now in *his* art the one thing wanting—how to conceal."

P. 377 (*ib.*, *ib.*, 3), line 15 from foot, for "induce an effort of clearness which, perhaps, the artist," eds. 1 and 2 read, "make everybody inclined to cry out—the moment they come before the picture—'Dear me, what excessively clear water!' when, perhaps, in a lowland study, clearness is not a quality which the artist," etc.

P. 378 (*ib.*, *ib.*), line 4, for "ordinary," eds. 1 and 2 read, "right and natural."

P. 378 (ii. 5, 3, 4), eds. 1 and 2 omit the foot-note.

P. 379 (ii. 5, 3, 5), line 17, "close to us," eds. 1 and 2 add in foot-note: "The 'Lac de Chède' *was* (alas for the word! it was destroyed by an eboulement three years ago), to my mind, the loveliest thing in Switzerland; a pool of emerald water, clearer than the mountain air around it, and yet greener than the pine boughs whose gloom it imaged, full of bright, forest-like weeds, and peopled by multitudes of lustrous, gliding, innocent serpents, unearthly creatures, which gave it more of the Greek feeling of divinity than is now perhaps left in the whole wide world. It was probably the groundwork of many of Shelley's noblest descriptive passages."

Ib. (*ib.*, *ib.*, 6), last line, "distant water," eds. 1 and 2 add a foot-note, "In all this reasoning I suppose knowledge in the reader of the

optical mode in which reflections are produced; otherwise it can scarcely be understood."

Pp. 383–84 (ii. 5, 3, 11), this section ("After all, . . . reflective blue") is shorter and quite different in eds. 1 and 2, which read, "If, then, we consider what will be the effect of the constant observation of all natural laws, down to the most intricate and least apparently important, an observation carried out not merely in large or broad cases, but in every spot or shade of the slightest passages of reflection; if we add to this all that attainment of intricacy and infinity which we have generally described as characteristic of Turner's execution universally; if we suppose, added to this, all that radiance and refinement which we observed to be constant in his colours, brought by the nature of the subject up to their utmost brilliancy and most delicate states of perpetual transition and mystery; if we suppose all this, aided by every mechanical means of giving lustre and light that art can supply, used with the most consummate skill; and if we suppose all this thought, beauty, and power applied, manifested, and exerted to produce the utmost possible degree of fulness and finish that can be concentrated into given space, we shall have some idea of Turner's painting of calm water universally."

P. 386 (ii. 5, 3, 14), line 22 from foot, "meets the shore. In the," eds. 1 and 2 read, "meets the shore. But it is only by persons who have not carefully watched the effect of a steamer's wake when she is running close by shore that the exquisite accuracy with which all this is told and represented is at all appreciable. In the . . . "

P. 386 (ii. 5, 3, 15), last line, "faculties of the mind," eds. 1 and 2 add, "There is almost a deep truth, which must be reasoned upon and comprehended in them before their beauty can be felt."

P. 388 (ii. 5, 3, 19). This section ("But all these . . . twilight") is shorter and quite different in eds. 1 and 2, which read, "Of Turner's more difficult effects of calm surface associated with rising mist, it is impossible to speak partially; we must consider them as associated with effects of light, and many other matters difficult of investigation, only to be judged of by contemplating each picture as a whole. The 'Nemi,' 'Oberwesel,' and 'Ehrenbreitstein' have been already instanced (Sect. III., Chap. IV.), the latter being especially remarkable for its expression of water surface, seen not through but under mist. The 'Constance' is a more marvellous example than all, giving the vast lake, with its surface white with level mist lying league beyond league in the wan twilight, like a fallen space of moony sky."

P. 389 (ii. 5, 3, 20), eds. 1 and 2, the first two sentences of this section ("it will be remembered . . . its forms") run as follows:—"But we must pause to observe Turner's victory over greater difficulties. The chief peculiarity about his drawing of falling or running water, is his fearless and full rendering of its forms."

P. 391 (ii. 5, 3, 23), "takes the shape" is not italicized in eds. 1–4, "leopard; if it meet . . . sea waves forwards" (p. 392). This passage

in eds. 1 and 2 runs thus:—"leopard. The finest instance that I know, of this state of water, is the course of the Dranse near Martigny. That river has just descended a fall of six thousand feet in twenty miles, without, as far as I know, one break, stop, or resting-place in the whole distance; and its velocity and power are at last so tremendous that, if it meets a rock seven or eight feet above the level of its bed, it will neither part nor foam, nor express any concern about the matter, but clears it in a smooth dome of water, without apparent exertion, coming down again as smoothly on the other side, the whole surface of the surge being drawn into parallel lines by its extreme velocity, but quite foamless, except in places where the form of the bed opposes itself at some direct angle to such a line of fall and causes a breaker, so that the whole river has the appearance of a deep and raging sea."

P. 392 (ii. 5, 3, 24), line 17, "grace," eds. 1 and 2 add, "little broken by foam."

Ib. (*ib.*, *ib.*), line 22, "of beautiful line," eds. 1 and 2 read, "of the line of beauty quite unbroken by edges, except here and there where a rock rises too high to be cleared and causes a breaker."

P. 392 (ii. 5, 3, 25), "We see therefore . . . most beautiful forms," eds. 1 and 2 read, "And now we can understand the peculiar excellence of Turner's torrent drawing. With his usual keen perception of all that is most essential in nature; of those qualities and truths which tell us most about the past as well as the present, he seizes on these curved lines of the torrent, not only as the most beautiful forms."

Ib. (*ib.*, *ib.*), last line, for "attribute," eds. 1-4 read, "exclusive attribute." Eds. 1 and 2 omit the foot-note, and eds. 3 and 4 the word "exclusively" in the first line of it.

P. 393 (ii. 5, 3, 26), line 17, "dusty vapour," eds. 1 and 2 add a foot-note: "Compare note, Sect. III., Chap. IV., § 13."

P. 394 (ii. 5, 3, 27), line 22, "basin," eds. 1 and 2 add, "presenting us, in the rest of their progress, with that most difficult of all appearances for a painter to render,—a torrent descending steeply as it retires from us."

Ib. (*ib.*, *ib.*), line 25, "recorded exactly," eds. 1 and 2 read, "recorded, each recorded with unequalled fidelity, and each recorded exactly."

P. 394 (ii. 5, 3, 28), line 37, "A still finer example," etc. From here to the end of § 30 (p. 369) is omitted in eds. 1 and 2, which read, "But it is time for us to pass to the contemplation of Turner's drawing of the sea."

Pp. 397–98 (ii. 5, 3, 31). In eds. 1 and 2 this section appears as "[§ 29. His drawing of the sea. The essential ideas characteristic of the ocean"], and begins as follows:—"The idea of the sea which an unobservant landsman obtains by standing on the beach is a peculiarly limited and imperfect one. The curl of the breakers under ordinary circumstances is uniform and monotonous, both in its own form, and in its periodical

repetition. The size of the waves out at sea is neither seen nor comprehended; and the image carried away is little more than that of an extensive field of large waves, all much resembling each other, moving gradually to the beach, and breaking in the same lines and forms.

"But such is not the real nor essential character of the sea. Afloat . . . all the rest; and the breaker, whose curl, seen from the land, had something of smallness and meanness in its contours, presents . . . velocity and power. If, in such a position, whether in a boat, or on some isolated rock (the last by far the best) on a rocky coast, we abandon ourselves for hours to the passive reception of the great and essential impressions of that which is around us, the only way of arriving at a true feeling of its spirit, the three great ideas which we shall carry away with us will be those of recklessness, power, and breadth;—[§ 30. Are recklessness, power, and breadth.]—recklessness manifested in the . . . falling. When we see the waves successively."

P. 398 (ii. 5, 3, 31 2), "recoils and recovers. Aiming," etc., eds. 1 and 2 read, "recoils and recovers. Finally, the sensation of breadth is peculiarly impressed, not by the extent of sea itself, but by the enormous sweep and hollow of every wave, of which no idea whatever can be formed from the beach, and by the grand unity of the curves of the breakers, which now appear to fall, not in curls, but in precipices.

"[§ 31. How Turner renders them in the 'Hero and Leander.'] Now they are those grand characters of the sea which Turner invariably aims at, and never rests satisfied unless he has given; and, in consequence, even in his coast seas, he almost always . . . as in the 'Langharne,' 'Land's End,' 'Fowey,' and 'Dunbar.' But never failing to give at least one example of every truth, he has presented us with one most studied representation of a rolling sea, as seen from the shore, in the 'Hero and Leander.' The drawing of the approaching and falling breakers, under the moonlight, in this picture, must, I believe, remain, like the memory of some of the mighty scenes of nature herself, impressed for ever on the minds of all who have once seen it.

"[§ 32. In the 'Langharne.'] But it is on such wild coast seas as those of the 'Land's End' and 'Langharne' that Turner's power is chiefly concentrated. The latter."

Pp. 401 2 (ii. v. 3, 37). This section ("The greater number . . . earlier time") is omitted in eds. 1 and 2. In its last sentence, for "It is instructive," eds. 3 and 4 read, "It is thus of peculiar truth and value; and instructive."

P. 403 (ii. v. 3, 58), foot-note. Eds. 1 and 2 omit this foot-note, and have this one:—

* "'The yesty waves
Confound and swallow navigation up.'—*Macbeth*, Act iv. Sc. 1."

P. 406 (ii. 5, 3, 40), foot-note 2, "multitudinous waves," eds. 1 and 2 add, "the *ποντίων κυμάτων ἀνήριθμον γέλασμα*," and for the last sentence of the note, "There is hardly . . . of sea," read, "You may tire yourself by walking over the extent of that shore."

P. 407 (ii. 6, 1, 1). In eds. 1 and 2 this section is entitled, "Extreme difficulty of representing foliage, and ease with which the truth of its representation may be determined."

P. 407 (ii. 6, 1, 1), line 15, "principally consists . . . to demonstrate," etc. Here eds. 1 and 2 read thus: "principally consists. And it is a daring choice; for of all objects that defeat and defy the utmost efforts of the painter to approach their beauty, a noble tree is the most inimitable; and I scarcely know a more hopeless state of discouragement—a more freezing and fettering sensation of absolute impotence, than that which comes over the artist in his forest walks, as he sees the floor, and the pillars, and the roof of the great temple, one labyrinth of loveliness, one wilderness of perfections, with the chequering sunbeams dancing before him like mocking spirits; and the merry leaves laughing and whispering about him in the pride of their beauty, as knowing that he cannot catch nor imitate one ray, nor one form of their hues and their multitude.

"Although, however, there is insuperable difficulty in the painting of foliage, there is, fortunately, little difficulty in ascertaining the comparative truth of the representation; for wherever specific form and character is organized and complete, it is easy, without requiring any laborious attention or extraordinary knowledge in the reader, to demonstrate," etc.

P. 410 (ii. 6, 1, 7), line 13, for "this piece," eds. 1 and 2 read, "this precious piece," and line 5, for "This latter is a representation," eds. 1 and 2 read, "This is a fine example of the general system of bough-drawing of the Italian school. It is a representation."

P. 411 (*ib.*, *ib.*, 8), line 4, at "Turner" eds. 1 and 2 add a note, "Compare § 12" (§ 13 in later eds.).

P. 412 (*ib.*, *ib.*, 9), foot-note. Eds. 1 and 2 omit this note.

P. 412 (*ib.*, *ib.*, 10), line 16, "from which they spring. Precision," eds. 1-4 here read thus: "from which they spring. Where a bough divides into two equal ramifications, the diameter of each of the two is about two-thirds that of the single one, and the sum of these diameters, therefore, one-fourth greater than the diameter of the single one. Hence, if no boughs died or were lost, the quantity of wood in the sprays would appear one-fourth greater than would be necessary to make up the thickness of the trunk. But the lost boughs remove the excess, and therefore, speaking broadly, the diameters of the outer boughs put together would generally just make up the diameter of the trunk. Now mathematical precision."

Pp. 413-14 (ii. 6, 1, 11). From "but the most gross examples. . . . Not so with Claude" (inclusive) is omitted in eds. 1 and 2, in which § 12 appears as § 11. "But it is only by looking over the sketches of Claude."

P. 414 (ii. 6, 1, 12), line 38, for "the landscape," eds. 1-4 read, "the windy landscape," and line 19, for "are masterly; yet that," eds. 1 and 2 read, "are masterly. I believe it will, some time or another, if people ever begin to think with their own heads, and see with their own eyes, be the death-warrant of Gaspar's reputation, signed with his own hand. That."

P. 415 (*ib.*, *ib.*, 13), the italics were first added in ed. 5.

Pp. 416–17 (*ib.*, *ib.*, 14. 15). These two sections are omitted in eds. 1 and 2, while in them (p. 417, lines 2 4), for "Albert Dürer has given . . . but misses," eds. 3 and 4 read, "Rembrandt and Albert Dürer have given . . . but both miss," etc.

In place of them eds. 1 and 2 read as follows :—

"[§ 13. Unity of all truth in the works of Turner. Crossing the Brook."] In passing to the works of Turner I have little more to do than to name the most characteristic pictures, for the truths I have been pointing out are so palpable and evident that the reader can decide for himself in a moment where they exist, and where they are wanting. The 'Crossing of the Brook' will probably be the first which will occur to the minds of those best acquainted with Turner's works, and indeed the stems on the extreme left of the picture, especially the fainter ones entangled behind the dark tree, and the vistas of interwoven boughs which retire in the centre, are above all praise for grace and truth. These, and the light branches on the left in the 'Mercury and Argus,' may be given as standards of the utmost possible refinement and fidelity in tree-drawing, carried out to the last fibres of the leaflets. I am desirous, however, where it is possible, to give references to engravings as well as to original works, and neither of these have been so well rendered by the engraver as a little passage of thicket on the right in the 'Chain-bridge over the Tees,' of the England series. This piece of drawing is peculiarly expressive of the complexity, entanglement, and aerial relation of which we have just been speaking. The eye is lost in its exquisite multiplicity, yet you can go through among the boughs, in and out, catching a leaf here and a sunbeam there, now a shadow and now a stem, until you come out at the cliff on the other side, and there is not one of those countless stems at the same distance with another, not one that you do not leave behind you before you get to the next, however confused and entangled you may be with their intersections and their multitude. Compare this with Gaspar's tree in 'La Riccia,' and decide for yourself which is truth. One, infinite, graceful, penetrable, interwoven, sun-lighted, alive; the other, three brown strokes of paint, at precisely the same distance from the eye, without one intersection, without one cast shadow, and without one ramification to carry the foliage.

"[§ 14. 'Chiefswood Cottage,' 'Chateau de la Belle Gabrielle,' etc.] The vignette of 'Chiefswood Cottage,' in the illustrations to Scott, is peculiarly interesting as an illustration of all that we have been saying of the tapering of trunks. One stem, on the left, is made to taper in perspective, by receding from the eye, as well as by sending off quantities of brushwood at its base, and observe how it contrasts with and sets off the forms of all the others. Look at the stems of the dark trees on the right, how they rise without the least diminution, although so tall, till they fork; note the exquisite observance of proportion in the diminution of every spray at the very instant of dividing, the inconceivable and countless complexity, depth, aerial recession, and grace of the sprays themselves. This vignette and the 'Chateau de la Belle Gabrielle' always appear to me about the two most finished pieces of bough-drawing that Turner has

produced. We should, however, associate with them the group of waving willows in the 'Warwick' (England series), the 'Dartmouth Cove,' with its dark, gnarled trunk and delicate springing stems above the flag (also a picture to be closely studied with reference to bough-anatomy); the branching stems above the river in the 'Durham,' the noble group of full-grown trees in the 'Kelso,' and, perhaps grander than all, the tall mass of foliage in the 'Bolton Abbey.'"

P. 418 (ii. 6, 1, 16), "Let us, however, pass," etc. Eds. 1 and 2 give this section as "[§ 15. Character of leafage. Its singular inequality."], and for the first two sentences of it read the following:—

"Such being the truth of the stems and branches, as represented by modern painters, let us see whether they are equally faithful in foliage, and whether the old masters atone by the leaves for the errors of the stems. Nature's great aim, in arranging her leaves, as in everything else, is to get symmetry and variety together, to make the symmetry be *felt*, but only the variety *seen*. Consequently, though she ranges her leaves on their individual sprays with exquisite regularity, she always contrives to disguise that regularity in their united effect. For as in every group of leaves," etc.

P. 419 (ii. 6, 1, 17, end), for "stalks," eds. 1 and 2 read, "roots;" and after "claw," they add, "and behold a tree!"

P. 422 (ii. 6, 1, 22), line 28, "each," eds. 1 and 2 add note, "Compare Sect. II., Chap. IV., § 16," and below (§ 23) they omit the foot-note.

Pp. 423-24 (ii. 6, 1, 24), eds. 1 and 2 omit the long foot-note.

P. 425 (ii. 6, 1, 26), line 20, "moderns," eds. 1 and 2 add, "The tree in the 'Mercury and Argus' is the most perfect example I remember of the pure ideal form."

P. 426 (ii. 6, 1, 27, end). From here to the end of the chapter is omitted in eds. 1 and 2, which contain instead the two following sections and foot-note:—

"[§ 26. Connection in foliage between truth and beauty.] Let me then close the investigation of the truth of nature with this link between the true and the beautiful, for we may always assume that the ideal or perfect form of any object is the most beautiful it can possibly assume, and that it can be only diseased taste in us, which dislikes it, if we ever find ourselves doing so. And I shall prove hereafter that this perfect form of trees is not only the most beautiful which *they* can assume, but one of the most perfect which can be presented to the eye by any means or object. And especially in foliage, nothing can be true which is not beautiful, so that we shall be far better able to trace the essential qualities of truth in tree-drawing, and especially the particular power of Turner, when we are able to speak of grace as well as advocacy.

"[§ 27. Foliage of Harding, Fielding, and other modern painters.] We have before expressed our admiration of the works of J. D. Harding for general drawing of trees, and we may once again refer to them as an illustration of every truth we have been pointing out in foliage. We

only wish they were carried a little farther and finer. We should enjoy a little more of the making out which we find in Claude's foreground, to give greater value to his brilliant execution; and we should like a little more attention paid to specific character of trees, and to the designing of the boughs. Harding's boughs are always *right*, always flexible and growing; but they are not always so put together that we wonder how anything so beautiful could ever have been conceived. There is not a distinct design of perfect beauty in every spray, which there always is in nature.

"Callcott's foliage is very refined and ideal, very faultless, though apt to be dreadfully cold in colour. Stanfield is sometimes awkward, though not exactly wrong; he inserted his stone pine into the road at Pozzuoli like a sign-post. Copley Fielding is very wild, intricate, and graceful, wanting only in dignity; he should also remember that leaves, here and there, both have and show sharp edges. Creswick I have already noticed. Cattermole is very grand in his conception of form; and many others of our water-colour painters have produced instructive passages." *

P. 427 (ii. 6, 1, 28), eds. 3 and 4 omit the second and third foot-notes.

P. 431 (ii. 6, 1, 33), line 15, "affected," eds. 3 and 4 add, "This is bitterly to be regretted, for few of our artists would paint foliage better, if he would paint it from nature, and with reverence."

P. 432 (ii. 6, 1, 34), line 5, "more honour," eds. 3 and 4 add a further sentence and paragraph thus: "I have much pleasure in Creswick's works, and I am always glad to see them admired by others.

"[§ 35. Conclusion. Works of J. Linnell and S. Palmer.] I shall conclude this sketch of the foliage art of England, by mention of two artists, whom I believe to be representative of a considerable class, admirable in their reverence and patience of study, yet unappreciated by the public, because they do what is unrecommended by dexterity of handling. The forest studies of J. Linnell are peculiarly elaborate, and, in many points, most skilful. They fail, perhaps, of interest, owing to the over fulness of detail and a want of generalization in the effect; but even a little more of the Harding sharpness of touch would set off their sterling qualities, and make them felt. A less known artist, S. Palmer, lately admitted a member of the Old Water Colour Society, is deserving of the very highest place among faithful followers of nature. His studies of foreign foliage especially are beyond all praise for care and fulness. I have never seen a stone pine or a cypress drawn except by him; and his feeling is as pure and grand as his fidelity is exemplary. He has not, however, yet, I think, discovered what is necessary and unnecessary in a great

* "It may not, perhaps, be out of place to protest against the mode in which the foliage is executed in Mr. Moon's publication of Roberts' Eastern Sketches. So magnificent a work should have been put only into first-rate hands, and there is much about it unsatisfactory in every way; partly from attempting too much, but chiefly from the incapability of the hands employed in the landscape. No one but Harding should have executed the foliage; and, at any rate, a good draughtsman should have been secured for the foreground. I know not whose work they are; but they are a libel on Mr. Roberts, whose foliage is always beautiful and artistical, if not very carefully studied."

picture; and his works, sent to the Society's rooms, have been most unfavourable examples of his power, and have been generally, as yet, in places where all that is best in them is out of sight. I look to him, nevertheless, unless he lose himself in over reverence for certain conventionalisms of the older schools, as one of the probable renovators and correctors of whatever is failing or erroneous in the practice of English art."

P. 433 (ii. 6, 2, 1), lines 7–23, "because enough . . . disgraceful," eds. 1 and 2 here read thus: "because there is nothing in the nature of the thing itself, with which the ordinary observer is not sufficiently acquainted to be capable of forming a pretty accurate judgment of the truth of its representation; and the difference between one artist and another in architectural drawing does not depend so much upon knowledge of actual form, in which it is here impossible grossly to err, as on the representation of that form with more able application of the general laws of chiaroscuro and colour, or with greater precision and delicacy of execution. The difference between Roberts and Turner, as architectural draughtsmen, does not depend on any greater knowledge in one or another of the channelling of triglyphs, or the curvature of volutes, but on the application of general principles of art to develop and adorn such truths. [§ 2. Because dependent only on the artist's mode of execution, and knowledge of general principles.] The execution which is good and desirable in drawing a stone on the ground channelled by frost is equally good and desirable in drawing a stone in a building channelled by the chisel. He who can do the one can far more easily do the other, for architecture requires only a simple and straightforward application of those rules of which every other material object of a landscape has required a most difficult and complicated application. It is disgraceful to misrepresent them, but it is no honour to draw them well. It is disgraceful," etc.

P. 434 (ii. 6, 2, 1), lines 5–11, "I may, however, refer for . . . intricacy of parts. I have then only," etc., eds. 1 and 2 here begin a new paragraph, and read thus:—

"[§ 3. Notice of a few characteristic examples of Turner's architecture.] I may, however, refer to what has been already said upon the subject in Sect. II., Chap. IV., §§ 6, 12, 13 (and note), and 14, and I may point for . . . intricacy of parts. The 'Modern Italy' may be adduced as a standard of the drawing of architectural distance. But so much of the excellence of all these pictures depends, partly on considerations of principles of beauty, not yet developed, partly on expression of local character, and yet systematised illustration of part by part, of which we cannot yet take cognizance, that we should only do harm by entering on close criticism of their works at present. I have, then, only."

P. 436 (ii. 6, 2, 4), line 2, for "that feeling," eds. 1 and 2 read, "it would be unjust if it could, for that feeling," etc.

Ib. (*ib.*, *ib.*), line 4, "years of labour. There is," eds. 1–4 insert a further passage thus: "years of labour. [§ 5. There is nothing in his works which can be enjoyed without knowledge.] And there is,

indeed, nothing in Turner—not one dot nor line—whose meaning can be understood without knowledge; because he never aims at several impressions, but at the deep final truth, which only meditation can discover, and only experience recognize. There is nothing done or omitted by him which does not imply such a comparison of ends, such a rejection of the least worthy (as far as they are incompatible with the rest), such careful selection and arrangement of all that can be united, as can only be enjoyed by men capable of going through the same process and discovering the reasons for the choice. [§ 6. And nothing which knowledge will not enable us to enjoy.] And, as there is nothing in his works which can be enjoyed without knowledge, so there is nothing in them which knowledge will not enable us to enjoy. There is."

P. 444 (ii. 6, 3, 13), line 10, "green-room," eds. 1 and 2 add here this foot-note: "We have very great respect for Mr. Maclise's power as a draughtsman, and if we thought that his errors proceeded from weakness we should not allude to them, but we most devoutly wish that he would let Shakespeare alone. If the Irish ruffian who appeared as 'Hamlet' last year had been gifted with a stout shillelah, and if his state of prostration had been rationally accounted for by distinct evidence of a recent 'compliment' on the crown; or if the maudlin expressions of the young lady christened 'Ophelia' had been properly explained by an empty gin bottle on her lap, we should have thanked him for his powerful delineation both of character and circumstance. But we cannot permit him thus to mislead the English public (unhappily too easily led by any grinning and glittering fantasy), in all their conceptions of the intention of Shakespeare."

P. 445 (ii. 6, 3, 16), last line, "thirty," eds. 1–4 omit the foot-note.

P. 448 (ii. 6, 3, 22), line 37, "Now we should like . . . most original" (p. 450). This page and a half is omitted in ed. 1 only, which reads simply, "Now we should like to see our artists working out, with all exertion of their concentrated powers, and application of their most extensive knowledge, such tints of simple and marked individual sentiment as they may get from nature at all places and at all times."

P. 450 (ii. 6, 3, 23), in ed. 1 (only) this paragraph was quite different, being as follows:—

"[§ 23. What should be their general system.] Let them take for their subjects some touch of single unadulterated feeling, out of the single and serious parts of nature, looking generally for peace and solemnity rather than for action or magnificence, and let each of their subjects so chosen be different from all the others, but yet part of the same system with all the others, having a planned connection with them, as the sonnets of Wordsworth have among themselves; and then let each of these chants or sonnets be worked out with the most laborious completeness, making separate studies of every inch of it, and going to nature for all the important passages, for she will always supply us with what we want a thousand times better than we can ourselves; and let only seven or eight such pictures be

painted in the year, instead of the forty or fifty careless repetitions which we see our more prolific water-colour painters produce at present; and there can be little doubt that the public will soon understand the thing, and enjoy it, and be quite as willing to give one hundred guineas for each complete and studied poem as they are now to give twenty for a careless or meaningless sketch. And artists who worked on such a principle would soon find that both their artistical powers, and their fancy, and their imagination, were incalculably strengthened by it, and that they acquired by the pursuit of what was simple, solemn, and individual, the power of becoming, when they chose, truly magnificent and universal."

P. 452 (ii. 6, 3, 24), lines 15-31, "And now but one word . . . but of faith," ed. 1 (only) for this passage reads briefly, "With respect to the great artist whose works have formed the chief subject of this treatise, the duty of the press is clear. He is above all criticism, beyond all animadversion, and beyond all praise. His works are not to be received as in any way subjects or matters of opinion, but of Faith."

P. 453 (*ib.*, *ib.*), line 2, "completed poems," ed. 1 (only) adds, "poems, using no means nor vehicle capable of any kind of change. We do not presume to form even so much as a wish, or an idea, respecting the manner or matter of anything proceeding from his hand. We desire only that he would follow."

Ib. (*ib.*, *ib.*), last line, eds. 1 and 2 omit the foot-note.

P. 453–4, eds. 1–4 omit this Postscript.

NOTES TO VOLUME II

P. vii, Advertisement, eds. 1 and 2 read, "The illustrations in preparation for the third volume of this work having rendered a large page necessary, the present volume and the new edition of the first volume are arranged in a corresponding form.

"The following chapters," etc.

Ed. 1 also reads "Olympiads" for "years" in this Advertisement.

P. 6 (iii. 1, 1, 6), note 2, 1883 addition. This is not a note of 1856, as it was first added in the second (1848) edition of this volume.

P. 6 (*ib.*, 7), l. 16, eds. 1 and 2 read, "sagene" for "net"; and "strength of England" for "strength."

Ib., note 2, l. 5, eds. 1 and 2 om. "at the corner of the market-place."

P. 9 (*ib.*, 7), l. 6, for "we might," ed. 1 has, "we, foul and sensual as we are, might."

Ib. (*ib.*, 8), l. 16, ed. 1 reads, "All science and art may be divided into that which is subservient to life, or which is the object of it."

Ib. (*ib.*), l. 4 from foot, for "admits that whatever branch," ed. 1 reads, "proves and accepts the proposition, that whatever part."

P. 12 (*ib.*, 11), note. In ed. 1 this note was printed among the *Addenda*, at the end of the volume (pp. 216-17).

Ib. (*ib.*, 4), l. 21, after "intemperate," ed. 1 adds "(ἀκόλαστοι)."

Ib. (*ib.*), l. 24, ed. 1 reads, "and so are actually ἀκόλαστοι, in many instances and acts which lower not."

P. 15 (*ib.*), l. 9, for "mere pa-sion," ed. 1 reads, "mere passion and impulse."

Ib. (*ib.*), l. 21 from foot, after "intemperate," ed. 1 adds, "or ἀκόλαστοι," and omits "for the time."

P. 16 (*ib.*, 5), l. 24, for "melody," ed. 1 reads, "music."

Ib. (*ib.*, 6), l. 5, for "self-sufficiency," ed. 1 reads, "permanence and self-sufficiency, where no other sensual pleasures are permanent or self-sufficient."

P. 18 (*ib.*, 7), l. 2, for "the sense . . . son," ed. 1 reads, "that of Isaac concerning his son."

P. 21 (iii. 1, 3, 1), l. 8 from foot, ed. 1 here reads thus, "What canon or text is there . . . beautiful? To what authority, when men are at variance with each other on this subject, shall it be deputed to judge which is right? or is there any such authority or canon at all?

"For it does not . . . taste, it is frequently denied, when we press to particulars, by the assertion of each individual that he has a right to his opinion—a right which is sometimes claimed even in moral matters, though then palpably without foundation, but which does not appear," etc.

P. 23 (*ib.*, 2), l. 14, for "a vain command . . . affections," ed. 1 reads, "which, if men . . . affections, would be the command of an impossibility."

Ib. (*ib.*, 3), l. 33, "characters," ed. 1 reads, "agreeable or disagreeable qualities."

P. 25 (*ib.*, 7), ll. 34–9, ed. 1 omits from "If then, . . . individual," reading, "That, then, which is required."

P. 26 (*ib.*), l. 13, ed. 1 adds a further sentence to this paragraph thus:—"And yet this dwelling upon them comes not up to that which I wish to express by the word Theoria, unless it be accompanied by the perception of their being a gift from and manifestation of God, and of all those nobler emotions before described, since not until so felt is their essential nature comprehended."

P. 28 (*ib.*, 12–13), ed. 1 adds a sentence, and reads as follows: "fears famine. I have seen a man of true taste pause for a quarter of an hour to look at the channelling that recent rain had traced in a heap of cinders.

"And here is evident another reason of that duty which we owe respecting our impressions of sight, namely, to discipline ourselves to the enjoyment of those which are eternal in their nature, not only because these are the most acute, but because they are the most easily . . ."

P. 35 (*ib.*, 6), l. 14, "cultivation," ed. 2 here adds a foot-note, given in ed. 1 among the *Addenda* at the end (p. 216), as follows:—

"Some confusion may arise in the mind of the reader on comparing this passage with others in the course of the volume; such as the second paragraph in the next chapter, in which the instinctive sense of beauty is asserted as existing in the child. But it is necessary always to observe the distinction made in the second chapter between the instinctive, or æsthetic, and the real, or theoretic perceptions of Beauty; and farther, it is to be remembered, that every elevated human instinct is in a manner put under voluntary power, and when highly cultivated, appears in increasing purity and intensity in each succeeding generation, or, on the other hand, diminishes until the race sinks into degradation nearly total, out of which no general laws may safely be deduced."

Ib. (*ib.*), last line, for "are . . . Alison," eds. 1 and 2 read, "are rare"; p. 36, l. 3, they omit "and placed in logical form"; and

p. 36, l. 4, for "to involve . . . syllogisms," they read, "to fall into . . . forms."

P. 37 (*ib.*, 9), l. 11, "ourselves," eds. 1 and 2 omit "which will not . . . complicated beauty," and continue, "Let the eye but rest on some rude or uncouth form"; and l. 19, for "boughs" read "forms."

P. 42 (*ib.*, 2). The quotation on this page is different in ed. 2 (only), where the following is substituted:—

> "Not for these I raise
> The songs of thanks and praise,
> But for these obstinate questionings
> Of sense, and outward things,
> Fallings from us: vanishings,
> Blank misgivings of a creature
> Moving about in worlds not realized."

P. 43 (*ib.*, 3), l. 11, ed. 2 (alone) omits these lines, reading, "but I am certain"; and again, at the beginning of § 5, reads, "peculiar to themselves, for this, whatever it be, must be one of the primal and most effectual motives."

P. 44 (*ib.*, 5), l. 32, ed. 2 (only) omits the word "sensual."

P. 48, foot-note, l. 3, ed. 1 reads, "manifested with little, comparatively, that is offensive."

P. 50 (iii. 1, 5, 15), l. 37, for "browsing," eds. 1 and 2 read, "cattle."

P. 51 (*ib.*), l. 7, for "light," ed. 1 reads, "light, which is most intense when it impinges at the highest angle."

P. 55 (iii. 1, 6, 2), ll. 11–13 from foot, ed. 1 reads, "and so to the perfection of beauty in lines, or colours, or forms, or masses, or multitudes, the appearance of some species of Unity is, in the most determined sense of the word, essential."

P. 56 (*ib.*, 3), l. 4, for "impulse" ed. 1 reads, "inspiration."

P. 56 (*ib.*), l. 17, for "the melody . . . lines," ed. 1 has, "and it is the melody of sounds and the beauty of continuous lines."

P. 64, foot-note, l. 11, ed. 1 reads, "giving long legs and enormous wings to the smaller tribes, and short and thick proportion to the larger."

P. 67 (iii. 1, 6, 13, end), ed. 1 reads, "influence at all, which is the same as to conclude that there is no such thing as music, because there are more melodies than one."

P. 74 (iii. 1, 7, 5), l. 5, ed. 1 reads, "inspiration vanishes in the tottering affectations or tortured insanities of modern times. There is . . . inconsistency or absence of thought . . . evil choice of subject;

over-accumulation of materials, whether in painting or literature, the shallow and unreflecting nothingness of the English schools of art, the strained and disgusting horrors of the French, the distorted feverishness of the German:—pretence, over-decorations, over-divisions of parts in architecture, and again in music, in acting," etc.

Pp. 74-6, foot-note. The last two sentences of this foot-note appear in ed. 1 as a note in the *Addenda*, thus:—"It ought to have been noticed respecting the Virgilian conception of the Laocoon, that no fault . . ."

P. 76, foot-note, for "and the ruder, often the nobler," ed. 1 has, "a certain rudeness and incompleteness of finish is very noble in all." And the last sentence runs thus:—"There is a monument put up lately by a modern Italian sculptor in one of the side chapels of Santa Croce; the face fine and the execution dexterous. But it looks as if . . ."

P. 79 (iii. 1, 8, 3), l. 26, eds. 1 and 2 insert after "for instance," "—(whence the perfect beauty of the Alpine rose)—."

P. 80 (*ib.*, 4), l. 6, ed. 1 reads, "in like order. The Rafaelle at Blenheim, the Madonna di San Sisto, and all the works of Perugino, Francia, and John Bellini, present some such form, and the balance, at least, is preserved, even in pictures necessitating . . ."

P. 82 (iii. 1, 9, 4), l. 37, ed. 1 reads, "rendered difficult by the host of associated ideas connected with it, for the ocular sense . . is infinitely enhanced . . ."

P. 84 (*ib.*, 6), l. 25, ed. 1 reads, "to his abstract nature. And if the idea of sin is incapable of being formed with respect to Him, so also is its negative, for we cannot form an idea of negation where we cannot form an idea of presence. If, for instance, one could conceive of taste or flavour in a proposition of Euclid, so also might we of insipidity, but if not of the one, then not of the other. So that in speaking of the goodness of God, it cannot be that we mean anything more than His Love, Mercifulness, and Justice, and these attributes I have shown to be expressed by other . . . in matters. Neither can I trace any more distinct relation between this idea . . . openness, of which I have already spoken as more expressed . . ."

P. 87 (iii. 1, 10, 2), l. 22, for "constant," ed. 1 has "eternal."

P. 88 (*ib.*, 3), foot-note, l. 3, ed. 1 reads, "it is) but of thought; either impatient, which there was necessity to note swiftly, or impetuous, which it was well to note in mighty manner, as pre-eminently . . . with Tintoret, and often with Michael Angelo, and in lower," etc.

P. 93 (iii. 1, 11, 1), ll. 7 and 5 from foot, for "evidence within reach," ed. 1 has, "conceivable evidence," and later reads, "to show, in some measure, the inherent worthiness and glory of God's works, and something of the relations they bear to each other and to us, leaving," etc.

P. 94 (*ib.*, 2), l. 3, ed. 1 has, "necessary consequence of the perfection."

P. 95 (*ib.*, 4), note. Ed. 1 adds at the end of this note, "The concluding book of the Ethics should be carefully read. It is all most valuable."

P. 97 (iii. 1, 12, 1), l. 13, ed. 1 reads, "of those that wallow or of those that soar; of the fiend-hunted swine by the Gennesaret lake, or of the dove returning to its ark of rest."

Ib. (*ib.*, 2), ll. 13 *seqq.*, ed. 1 reads, "Wherefore, it is evident that even the ordinary . . . he needs not, and which live not for his uses; nay, he has seldom grace to be grateful even to those that love and serve him, while on the other hand . . . more truly. Wherefore it is good."

P. 98 (*ib.*), l. 13, ed. 1 has, "added teaching of that gift, which we have from things beneath us, in thanks for the love they cannot equally return, that anguish."

Ib. (*ib.*), end of § 2, "necessities," ed. 1 adds this note: "I would have Mr. Landseer, before he gives us any more writhing otters, or yelping packs, reflect whether that which is best worthy of contemplation in a hound be its ferocity, or in an otter its agony, or in a human being its victory, hardly achieved even with the aid of its more sagacious brutal allies, over a poor little fish-catching creature, a foot long."

Ib. (*ib.*, 3), l. 29, ed. 1 reads, "breathes, neither do I ever crush or gather one without some pain), yet . . . giving happiness, and we cannot feel the desire of that which we cannot conceive, so that if we conceive not of a plant as capable of pleasure, we cannot desire to give it pleasure, that is, we cannot love it in the entire sense of the term.

"Nevertheless, the sympathy . . . so to love, as with Shelley of the sensitive plant, and Shakspeare always."

P. 99 (*ib.*, 4), l. 19, for "strength in the plant," ed. 1 has, "enjoyment in the particular individual plant itself."

Ib. (*ib.*), ll. 18–23, ed. 1 reads, "parts jointed on one to another . . . growing out of each other (note the singular imposition in many of them, the prickly pear for instance, of the fruit upon the body of the plant, so that it looks like a swelling or disease), and often farther opposed by harsh truncation of line, as in the cactus truncato-phylla."

P. 101 (*ib.*, 5), l. 9 from foot, ed. 1 reads, "become useful; it lives not for itself, and its beauty is gone . . . regained only in part when."

P. 101 (*ib.*), l. 20, ed. 1 reads, "of all utility which is based . . . of any creature, for in such ministering to each other as is consistent."

P. 102 (*ib.*, 7), ll. 36 *seqq.*, ed. 1 reads, "As, therefore, it appears from all evidence that it is the sense . . . organic form, it is evident from reason, as demonstrable by experience, that those forms . . . sensation. Hence we find gradations of beauty, from the apparent impenetrableness of hide," etc.

P. 103, note, ed. 1 adds the previous line, "Type of the wise,—who soar but never roam."

P. 104 (*ib.*, 9), ed. 1 reads, "There is much difficulty in the way . . typical beauty, which are among them, as it seems, arbitrarily distributed; so that . . . cruel are often clothed . . . covert of the reeds and fens. But that mind only is fully disciplined in its theoretic power, which can when it chooses, throwing off the sympathies and repugnancies with which the ideas of *distinctiveness* or innocence . . . of animal powers to our own can pursue."

P. 104 (*ib.*, 10), l. 33, ed. 1 reads, "Which moral perfections, that they are indeed productive in proportion to their expression of instant beauty instinctively felt, is best proved by comparing those parts of animals in which they are definitely expressed."

P. 105 (*ib.*), l. 3, the words "(as pre-eminently in the chameleon)" were omitted in the 1883 edition.

P. 107 (*ib.*, 12), l. 7 and l. 26, ed. 1 has, "touchstone faithfulness," and, "every day the theoretic faculty entirely destroyed."

P. 111 (iii. 1, 13, 5), l. 34, ed. 1 has, "I apprehend that, although in respect of size, age, and kind of feeling, there may be some differences between them, yet of those."

P. 121 (iii. 1, 14, 3), l. 8, ed. 1, "on the fresh modes of attaining it, as well as on what he produced as a perfect example of it, chiefly."

P. 122 (*ib.*, 5), l. 3, ed. 1, "The second point to be considered in the influence of mind upon body is the mode of operation and conjunction of the moral feelings on and with the intellectual powers, and then their conjoint influence on the bodily form. Now the operation."

P. 124 (*ib.*, 8), l. 13, ed. 1 has, "owing to the apparent inconsistency of certain excellences and beauties to which they tend, as, first, of different . . ."

Pp. 124-5, foot-note. This note is omitted in ed. 1.

P. 125 (iii. 1, 14, 10), last line, ed. 1, "equal perfection, according to the functions of the creatures, so that there is an ideal of authority."

P. 126 (*ib.*), l. 11, ed. 1, "prevalent recurrence; added to which causes of distinctive character are to be taken into account the difference of age and sex, which, though . . . influence, cannot be banished."

P. 128 (*ib.*, 13), l. 9 from foot, ed. 1 has, "want of truth, which in these days it often in some measure does, for we indeed find faces about us with want enough of life or wholesome character in them to justify anything."

P. 129 (*ib.*, 14), l. 8, ed. 1 has, "and portraiture in real, downright necessity of modes, even in their noblest works"; and l. 17, "where they ought not, as Lippi and the corrupted Rafaelle; and is found often at exceeding disadvantage among men."

P. 130 (*ib.*, 15), l. 3, "If, then, individual . . ." Here ed. 1 has a fresh paragraph, thus:—"(§ 16. The right use of the model.) So far,

then, of the use of the model and the preciousness of it in all art, from the highest to the lowest. But the use of the model is not all. It must be used in a certain way, and on this choice of right or wrong way all our ends are at stake, for the art which is of no power without the model, is of pernicious and evil power if the model be wrongly used. What the right use is has been at least exhibited, if not fully explained, in the argument by which we arrived at the general principles.

"The right ideal is to be reached . . ."

Ib. (*ib.*, 16), l. 22. After "toward God," ed. 1 inserts "(Nemesis)."

P. 131 (*ib.*, 18), l. 20, for "vice of all," ed. 1 has, "story of all sin."

P. 132 (*ib.*, 20), l. 3 from foot, for "scent of common," ed. 1 has, "foul scent of human flesh."

P. 133 (*ib.*, 22), l. 33, ed. 1 has, "who, though of little feeling, and often"; and l. 37, "who had nobler and more serious intellect"; and § 23, p. 134, l. 7, "are preferable, as in the Francia of our own gallery."

P. 134 (*ib.*, 24), l. 22, ed. 1 has, "profess, whence much may be forgiven to Rubens (as to our own Etty), less, as I think, to Correggio, who, with less apparent and evident coarseness, has"; and (l. 36) omits "excepting always Etty."

P. 137 (*ib.*, 29), l. 22, for "conceived" ed. 1 has, "dwell for an instant."

P. 138 (*ib.*, 30), l. 27, ed. 1, "These, then, are the four passions whose presence, in any degree, on the human face is degradation. But of all passion it is to be generally observed," and § 31, p. 139, l. 13, for "lowering," ed. 1 has, "evaporating."

P. 141 (*ib.*, 32), note. Ed. 1 quotes eight lines:—

> "Each corse lay flat, lifeless and flat,
> And by the holy rood
> A man all light," etc.

P. 142 (iii. 1. 15, 1), l. 2, "however scanty," ed. 1 has, "though most feeble in its grasp, and scanty."

P. 148 (*ib.*, 9), l. 8, ed. 1 reads, "and I proceed, therefore, to notice that other and opposite error of Christian men in thinking that there is little use or value in the operation of the theoretic faculty; not that I at present feel myself capable, or that this is the place for the discussion of that vast question of the operations of Taste (as it is called) on the minds of man, and the national value of its teaching, but I wish shortly to reply to that objection which might be urged to the real moral dignity."

Ib. (*ib.*), l. 16, ed. 1, "few so utterly lost but that they receive."

P. 166 (iii. 2, 2, 12), l. 17 from foot, ed. 1, "way, the worse he gets on."

P. 180 (iii. 2, 3, 7), "lamp of life," etc. This appears to be quoted

from memory. See Shelley's "Prometheus Unbound," Act. II., Sc. 5, where it runs :—

> "Child of light, thy limbs are burning
> Through the vest that seems to hide them," etc.

Mrs. Shelley's (1839) edition read "lips" for "limbs," but "Lamp of life" is a confusion of the first lines of the first and last verses of the song.

P. 182 (*ib.*, 9), l. 6, "laugh at." Ed. 1 adds, "The ἀνήριθμον γέλασμα of the sea is on its surface, not in the deep. And thus."

P. 185 (*ib.*, 14), l. 6, for "mind," ed. 1 has, "imagination"; and l. 11, after "suggestiveness," adds, "and on the absolute right choice of the critical moment."

P. 187 (*ib.*, 16), l. 2, ed. 1, "Jerusalem or of the valley of Jehoshaphat."

P. 193 (*ib.*, 21), l. 36, ed. 1, "in a second : two others are farther in flight, they reach the edge of a deep river,—the water is beat into a hollow by the force of their plunge ;—close to us," . . . (p. 194, l. 7) "effort to save. Their shrieks ring in our ears till the marble seems rending around us, but far back."

P. 195 (*ib.*, 23), l. 31, for "single group," ed. 1, "dozen people at a time."

P. 202 (*ib.*, 29), l. 3, ed. 1, "mean this, the true foundation of all art which exercises eternal authority over men's minds ; (all other imagination than this is either secondary and contemplative, or utterly spurious ;) the base."

P. 207 (iii. 2, 4, 2), l. 11, "grossness," ed. 1 adds, "as in the description of the combat of the Red Cross Knight with Errour."

P. 217, foot-note, ed. 1 omits the last twelve lines of this note, and briefly reads, "Mourner, and to all in which the character and inner life of animals are developed. But all lovers of art must regret to find Mr. Landseer wasting his energies on such inanities as the 'Shoeing,' and sacrificing colour, expression, and action to an imitation of glossy hide."

P. 219 (iii. 2, 4, 13), l. 5, ed. 1 has, "in such circumstances I think it necessary, always provided it be based, as in the instances given I conceive it to be, upon thorough knowledge of the creature symbolised and wrought out by a master hand, and these conditions being observed, I believe it to be right and necessary in architecture to modify all animal forms by a severe architectural stamp, and in symbolical use of them to adopt a typical form, to which practice the contrary and its evil consequences are ludicrously . . ."

P. 221 (*ib.*, 15), line 1, "modern cathedrals," ed. 1 adds, "; and of the careful finish of the work this may serve for example, that one of the capitals of the Doge's palace is formed of eight heads of different animals.

of which one is a bear's with a honeycomb in the mouth, whose carved *cells* are hexagonal."

P. 222 (*ib.*, 18), l. 28, after "valuable," ed. 1 adds, "(in the Cephalus they would be utterly destructive,)."

P. 224 (*ib.*, 20), ll. 20 and 23, ed. 1 has, "enormous breaker . . . sail, with Christ and His twelve disciples in it."

P. 241. These addenda are not contained in ed. 1, but are to be found in all other editions, although, in the Epilogue of the 1883 edition in two small volumes, they are referred to as "given, I believe, only in the second edition."

The first edition had, however, two pages of other Addenda, consisting of four notes, of which (*a*) the first was afterwards inserted in the body of the work, at p. 10; (*b*) the second was so inserted at p. 31 in edition 2, but omitted in later editions. See these notes above. (*c*) The third consisted of the two penultimate sentences of the long note on the "Laocoon" at p. 67: "It ought, however, to have been noticed respecting the Virgilian conception of the Laocoon that no fault is to be found . . . action of the coils." (*d*) The fourth was a long note referred to at p. 185, and ran as follows:—

"It is painful to trace upon the walls of the exhibitions lately opened in London, the universal evidence of the mode of study deprecated in this passage; and to observe the various kinds of wreck which are taking place in consequence with many of our most promising artists. In the British Institution I saw only three pictures in which there was evidence of desire and effort to render a local passage of Nature faithfully. These were, first, a hayfield in a shower (I cannot, at this moment, refer to the painter's name);* with a wooden bridge and a single figure in the foreground, whose sky, in rainy, shattered, transparent grey, I have seldom seen equalled and whose distance and foreground were alike carefully studied, the one obscure with the dusty vapour rising out of the heat of the shower, the other rich in broad and luxuriant leafage; (the foaming water on the lef was, however, too cold and false in its reflections). The second was a sky of Lauder's, evidently taken straight from nature (which, with the peculia judgment frequent in hanging committees, was placed at the top of th central room), but which was in great measure destroyed by the intrusion of a lay figure and dramatic sea; the third a forest study by Linnell. Among the various failures, I am sorry to have to note the prominent on of Turner's; a strange example of the way in which the greatest men ma at times lose themselves, from causes it is impossible to trace. Happily this picture cannot be construed into a sign of generally declining power for I have seen three drawings executed at the same period, in which th artist's mind appears at its full force. Nothing, however, could be mo unfortunate than the central portion of the picture in the Institution, heavy mass of hot colour being employed in the principal shade, and strange meaningless green spread over the delicate hues of the distance while the shadows on the right were executed with pure and crude blu

* See pp. 223–24 of later editions.

such as I believe cannot be shown in any other work whatsoever of the great painter. I am also sorry to have to warn so good a painter as Mr. Goodall of his being altogether on a wrong road; the false chiaroscuro, exaggerated and impossible aerial perspective, and morbid prettiness and polish of complexions, in his large picture, are means of attracting vulgar notice which he certainly does not need, and which if he continues to employ them, must end, and that speedily, in his sinking irrecoverably beneath the rank which it was the hope of all lovers of English art to see him attain and hold.

"One more picture I must mention, as a refreshing and earnest study of truth, yet unexhibited, but which will appear in the Royal Academy; a seashore by Collins, where the sun, just risen and struggling through gaps of threatening cloud, is answered by the green, dark, transparent sea, with a broad flake of expanding fire. I have never seen the oppression of sunlight in clear, lurid, rainy atmosphere more perfectly or faithfully rendered, and the various portions of reflected and scattered light are all studied with equal truth and solemn feeling."

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